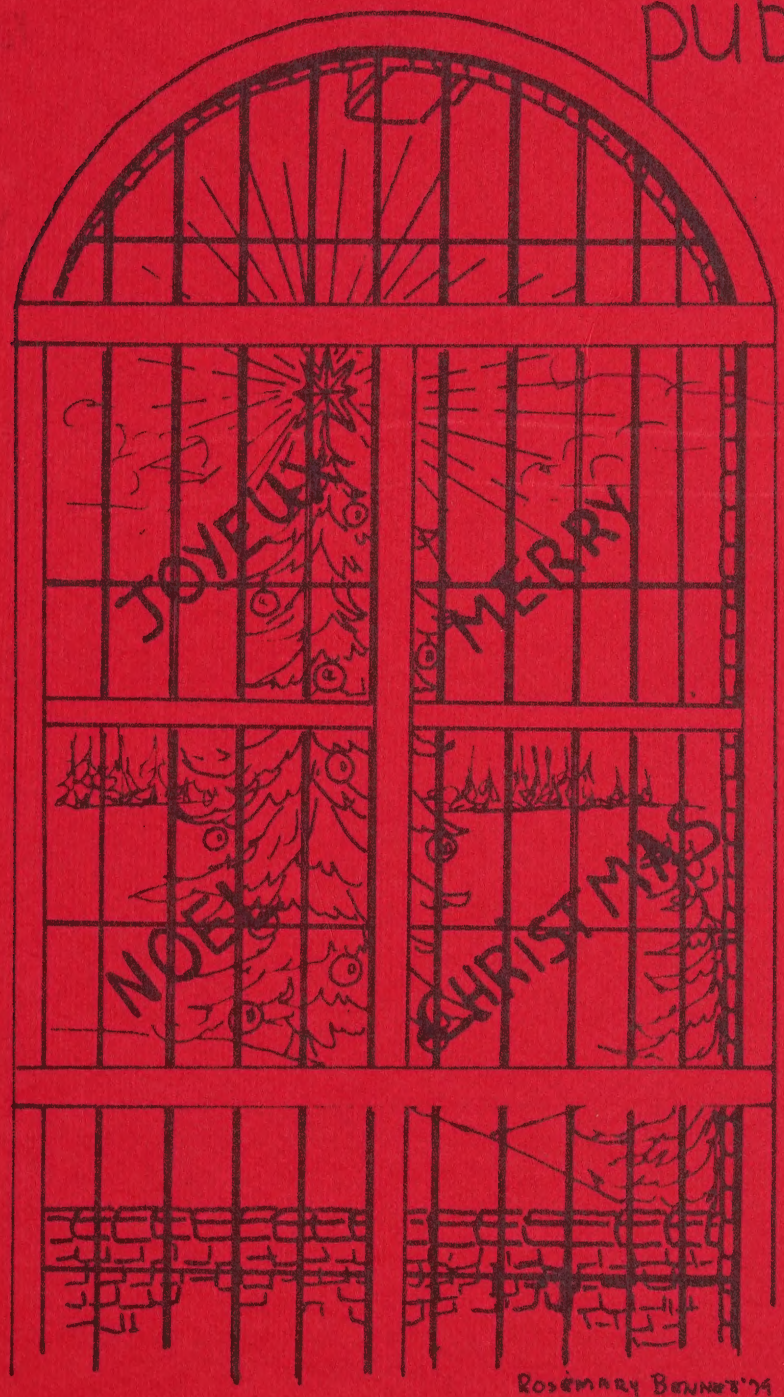
TIGHTWIRE

publications

PRISON FOR WOMEN

KINGSTON ONTARIO



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NOV./DEC. 1979

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The Luna Press

Box 511, Kenmore Station
Boston, MA. 02215

14 August 9979 A.D.A.
Tinne,
Last-Quarter Moon in Taurus

Greetings!

We are pleased to announce the arrival of THE LUNAR CALENDAR: Dedicated to the Goddess in Her Many Guises. The '80 edition includes the work of: Robert Graves, Susan Griffin, Marge Piercy, Charlene Spretnak, Adrienne Rich, and Merlin Stone. We believe that these and other exciting contributions make this fourth annual edition our best to date.

We would be happy to forward a copy of the '80 edition for your review, and have provided the following as general information: the calendar is large-format, 12 X 18" printed on high quality stock, 32 pages, shot with a 200-line screen, poetry, prose, graphics, photography, and the 13 lunations for the year - including the phases of the moon, moon-rise and moon-set times, the transits of the houses of the zodiac, solstices, equinoxes, and cross-quarter days. Available from Luna Press, the calendar may be ordered directly for $7.95 + 1.25 post & packaging. Of special interest is the fact that we will package and mail as gifts - complete with card! Wholesale orders on 10 or more copies: 40% discount, final sale; or 30% discount with returns option by 2/1/80.

Luna Press has received many requests from new calendar owners for back issues. We are now offering the remaining stock of '78 and '79 editions at half-price (3.25 and 3.50 respectively). These are the same general format, but contain completely different works of prose, poetry, and graphics.

We would like to advertise in your publication. In that our production costs have placed limitations on our ready cash flow, we would be most eager to exchange calendars for advertising space. Please contact us to consider possible forms and combinations of exchange.

Due to the most unfortunate dissolution of Women in Distribution, our major distributor, we will be doing our own distribution this year, and would greatly appreciate any ways in which you might help "pass the word" of her arrival!

Luminous Blessings to you in your work!

Nancy

Nancy F.W. Passmore
editor/publisher
(617) 254-1622

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TIGHTWIRE is published six times a year by Tightwire Publications, Prison For Women, Kingston, Ontario. The contents are compiled by the inmates' staff from a variety of sources: their own writing, those of other prisoners (both from the Prison for Women and other jails), newspaper and magazine articles, and submissions from outside contributions. The views expressed are those of the particular writers or artists, which may or may not conform to the opinions of the Administration and the Correctional Services of Canada.

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COSMEP
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EDITORIAL

The seventies saw a lot of changes in the Americas. The futile war in Viet Nam ended, leaving tens of thousands with nowhere left to go and little to look forward to. President Nixon resigned only moments away from Impeachment, and his last speech was equalled only by his Checker Speech of the 50's. A national hero of the young and old alike, John Wayne, died and no actor can ever fill his boots. The Liberal Government was finally toppled, bringing Trudeaumania to an end. The Acid Rock of the 60's was replaced by disco, and the hottest group is undoubtedly the Bee Gees.

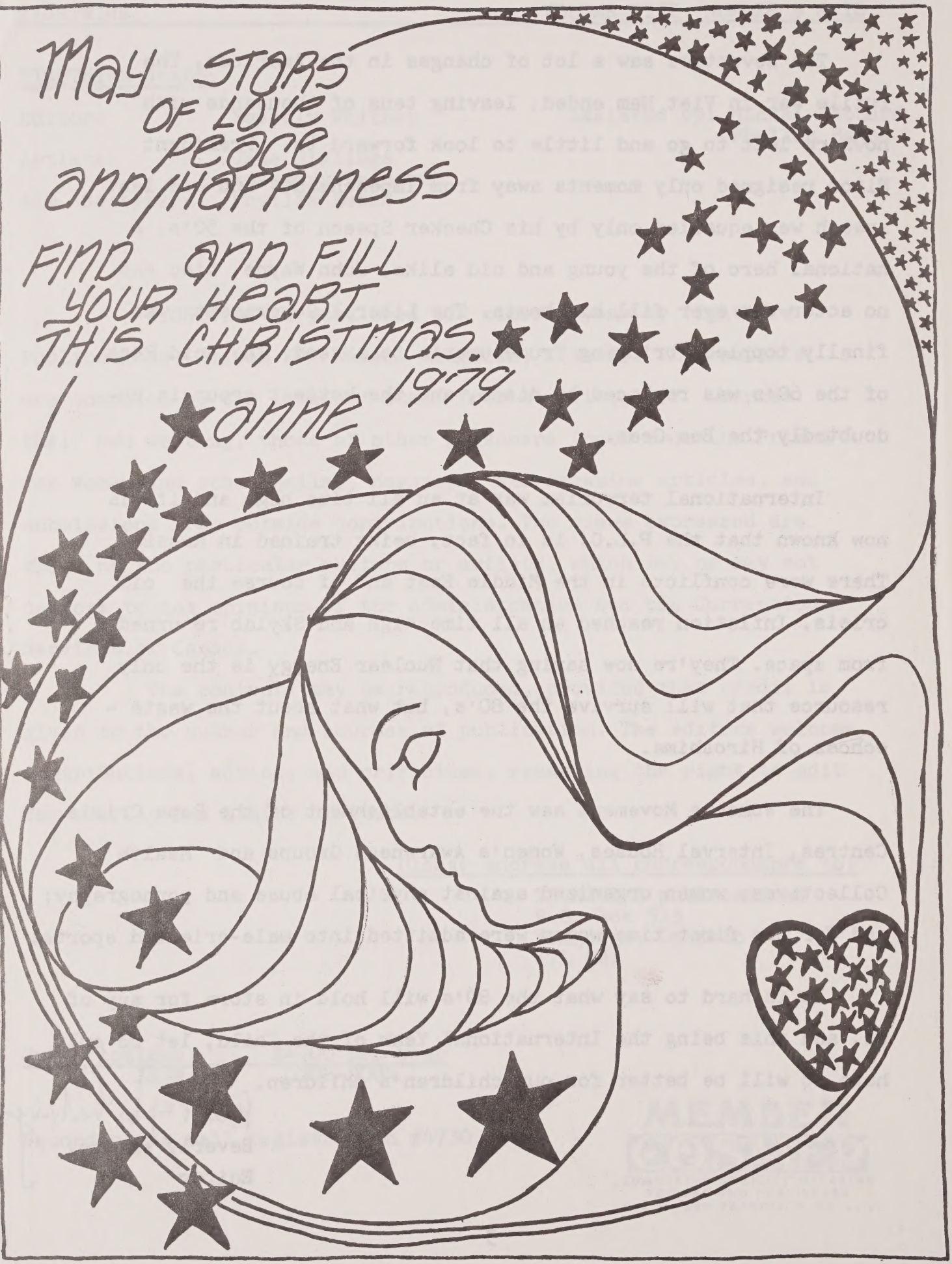
International terrorism was at an all time high and it is now known that the P.L.O. is in fact, being trained in Russia. There were conflicts in the Middle East and of course the oil crisis. Inflation reached an all time high and Skylab returned from space. They're now saying that Nuclear Energy is the only resource that will survive the 80's, but what about the waste - echoes of Hiroshima.

The Women's Movement saw the establishment of the Rape Crisis Centres, Interval Houses, Women's Awareness Groups and Health Collectives; women organized against physical abuse and pornography; and for the first time women were admitted into male-oriented sports.

It is hard to say what the 80's will hold in store for any of us, and this being the International Year of the Child, let us only hope it will be better for our children's children.

Beverly Whitney

Beverly Whitney
Editor


May STARS
OF LOVE
PEACE
AND HAPPINESS
FIND AND FILL
YOUR HEART
THIS CHRISTMAS.
1979
anne

I appreciate the opportunity provided by the editors of Tightwire to offer a Christmas message to the women and to their loved ones. For some it will be a joyous occasion, while for others, the separation from families and friends will be felt even more at this special time of the year.

As we go through life Christmas takes on different meanings, but the overriding meaning will always be that of love and hope. It is a time when we can leave behind us those resentments which may have accumulated during the year, as a result of setbacks we may have suffered. It is a time to renew our faith, and to look forward with hope to the future. Most of all, it is a time to be at peace with ourselves, knowing that through Christ we are forgiven. My hopes and prayers are with you and yours now, and in the future.

A Haiku Greeting

Snow, still companion
silence, thoughts of you
my friends,
Behind limestone walls.

~Kit.

05 NOV 79

CHRISTMAS MESSAGE FOR TIGHTWIRE

Christmastime is nearly here, and although I'm not sure whether it means to most people Santa Claus, or the Birth of Jesus, I do know that to everyone it offers a period to extend joy and goodwill toward others without the motive being questioned and without thinking of catch-all phrases like "losing face" and "buttering-up", that we all have to contend with now and again.

Whether one believes in God or not, the significance is in the recognition and realization that we are all the same, in or out, and that we share together our attempts to accept goodwill toward all as the least expensive and most satisfying way of living.

Christmas is also a time when we tend to look back on times gone by. Well, let's enjoy this one no matter how we are situated. Let's be happy with ourselves and with each other and believe in ourselves, others,and the future.

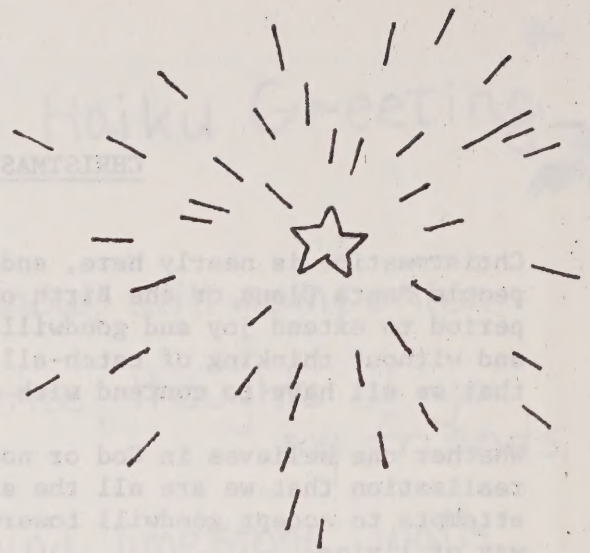
On a personal note, I came to the Prison for Women at Christmas in 1976 and I leave this Christmas to accept a similar position in another institution. I consider my time here as having been the most enlightening and worthwhile in my years of service to date, and I sincerely hope that my successor will understand and appreciate the opportunity he/she will have to grow.

Merry Christmas - Peace and Security.

R. M. E. Boswell

R. M. E. Boswell
Assistant Warden, Security.

TIGHTWIRE CHRISTMAS MESSAGE



Cumulative decades are ceding
Before opportunity could perceive
Each single twinkling leading
To the seventies, as they leave.

Time has known much alternation
Until with now so little changed
We reach to an annual initiation
A seasonable occasion, divinely arranged.

So if this poem is to continue
It is only to ensure that I say
To the members of the P4W
Good times and peace, come what may!

Merry Christmas, Happy New Year!
Joyeux Noël, Bonne année!
Happy Hanukkah!

Kathy Fawcett

November 8, 1979

Dear Editor,

I am an inmate at the Georgia State Prison, and recently I was assigned to the GSP News staff as Sports Editor and T.V. Commentator. Since my assignment to the News staff, I have sifted through the various publications we have received from other institutions; and I have had the opportunity to read your publication.

At this time I would like to extend my congratulations for a superb job. Keep up the good work.

However, your fine journalistic abilities are not my exclusive concern in writing this leter. My purpose is to seek your assistance in locating and establishing correspondence with a resident of your institution on a regular basis.

In my capacity as Sports Editor, I am also allowed to contribut articles to our newspaper concerning any topic that I feel is deserving of publication. In addition to the friendship I may establish, there would also exist an avenue of communication between the inmate population here and your institution. There are numerous questions presented to our paper in relation to the situation, condition, activities and life-style of women who are incarcerated.

Hence, allow me to be the first to admit my naiveté when it comes to the subject of my female counterpart. Notwithstanding our common bond of confinement and oppression, I am aware that there exists specific needs and differences in our situations.

I am Black (for those who are color-conscious), 5' 9" tall, 150 pounds, and 24 years of age. As for the age, color, or length of sentence; consider those factors negligible, so as to warrant little or no attention. Any help you may be able to provide will be greatly appreciated.

I Thank You in advance. To you goes my best wishes, mingled with my sincerest respect and admiration.

As always, I remain.....

Yours,

Michael Andrews

Michael D. Andrews
P.O. Box 68661 D-26665
Reidsville, Georgia
30453

National Film Board of Canada
Office national du film du Canada

P.O. Box 6100, P-43,
Station A,
Montreal, Quebec.
H3C 3H5

October 17, 1979.

Dear Friend:

We are appealing to all those on our mailing list that we know to have an interest in the women's movement and/or the work of Studio D.

Aside from this small program at the National Film Board, the interests of women are rarely served at all, let alone well, by the mass media. Within our limited means, we have been doing what we can to encourage and assist independent women film makers, as well as making and distributing as many films as our small budget has allowed, to be of use to women across the country.

The cuts to the budget of the National Film Board last year resulted in curtailment of our already limited resources, and unless there is a renewed commitment from the government - on behalf of its constituents across the country - to fund the Film Board adequately, the life of the Board - and therefore of Studio D - is in jeopardy.

The two articles enclosed give a fair picture of the overall situation, though only one even hints that there are any women at the Board, and that only in terms of departures. However, we are still here, with a lot of commitment and energy, skills and experience, that we're anxious to put to greater use.

We would appreciate your support, in the form of letters to the Prime Minister, the Secretary of State, your own member of Parliament, and your local newspaper.

Sincerely,

Kathleen Shannon

Kathleen Shannon,
for the Women's Program,
Studio D

FORM 7205E (03-78)

Syndicat général du cinéma et de la télévision, section Office National du Film.

Montreal, October 10, 1979

To friends of the N.F.B.:

The National Film Board of Canada has been in a state of crisis since the imposition of severe budget cuts by the Federal Government a year ago. These cuts which reduced our purchasing power by 18% have had the following results:

- There has been a workforce reduction of 125 employees and contract personnel.
- Hiring of freelancers has virtually stopped thereby preventing the coming and going of a diversity of talent necessary to the vitality of the Board's program.
- Further layoffs, on a larger scale, are being planned for the Spring of 1980. We are about to lose a new generation of people committed to the Board's program and our vision of its future.
- Key programs have been cancelled, put into abeyance indefinitely, or slowed down almost to a halt. eg. Eduction Support; Environment; the Energy crisis; Drama Development; Women's Program; Challenge for Change/Société Nouvelle; Native Peoples; Animation, etc.
- Two film units at headquarters are to be abolished and at least one of the Regional Production centres may be closed.
- Our Distribution branch lacks the funds to supply our film libraries with sufficient prints of new films to meet a growing demand, nor can it afford to replace worn out prints of the more popular films.

...2

. Distribution is not able to hire the resource people needed to work with educators and citizens groups with film in such subject areas as the Energy Crisis; The Environment; Women's Rights; Native Peoples; Canadian Studies; The Political Process.

To sum up, the effects of the budget cuts on our ability to operate effectively have been devastating. Unless the Board receives an increase in funds, we will witness the rapid distintegration of an organization which has served the public well for forty years.

We are concious of the need for spending restraint in many sectors of the Public service. It should be understood, however, that the arts and communications industry is highly labour intensive, providing more jobs per dollar than any other industry, and responds dramatically to even small infusions of money. The funds needed to restore the N.F.B., for example, would not be enough to purchase one fighter jet, or build much more than a mile of super highway. The Board needs, approximately, an additional 20 cents per citizen.

The arts and communications industry in Canada has been locked in a life and death struggle to prevent the total takeover of our film and television screens, and our publishing houses by a dynamic American industry. The National Film Board has played a key role in this struggle. Our ability to continue to do so is now in jeopardy.

If you believe in the work of the N.F.B. and wish to see it continue, please make yourself heard. We ask you to send letters of support or telegrams to the Prime Minister, the Secretary of State and your Member of Parliament, now, before it is too late. Address- The House of Commons, Ottawa.

Normand Gagnon

pour Claude Godin

Marie Nycz

Robert Verrall

representing the Unions of employees at the National Film Board.

P.S.: We enclose, for your information, two statements of concern one by Boyce Richardson, which appeared in the Montreal Star, July 21, 1979, and the other by Pierre Bourgault, which appeared in the Gazette, Montreal, September 29, 1979. Copies of both statements have been sent to every M.P. and Senator.

House of Commons Debates

VOLUME 123 • NUMBER 8 • 1st SESSION • 31st PARLIAMENT

OFFICIAL REPORT

Thursday, October 18, 1979

WOMEN

FIFTIETH ANNIVERSARY OF "PERSONS CASE"—PROPOSED MEASURES TO IMPROVE STATUS

Right Hon. Joe Clark (Prime Minister): Mr. Speaker, as the House will know, today marks the fiftieth anniversary of the "Persons case", that historic decision by the Privy Council of Great Britain which declared that women were in fact "persons" and were thus eligible under the British North America Act to "be summoned to and become members of the Senate of Canada". This decision was the result of the tireless efforts of five Alberta women: Emily Murphy, Nellie McClung, Henrietta Muir Edwards, Louise McKinney, and Irene Parlby. It is fitting that the House pay tribute today to the efforts of those five Alberta women, and to the efforts of countless others in the 50 years since the Persons case who have worked to reduce the obstacles to equality for women in Canada.

● (1700)

Seven such women were honoured last evening by His Excellency the Governor General, and the House would want to join in recognition of the rank of Dr. Elizabeth Bagshaw of Hamilton, Ontario; the honourable Thérèse Casgrain of Montreal; Marion Royce of Toronto, Dr. Grace MacInnis of Vancouver, Eileen Tallman-Sufrin of White Rock, British Columbia; Mary Two Axe Early of Caughnawaga, Quebec; and Sophia Dixon of Saskatchewan.

Some hon. Members: Hear, hear!

Mr. Clark: The stark fact, on this fiftieth anniversary of a landmark decision, is that women have not achieved equality—economically, politically, socially.

[*Translation*]

Economically speaking, women are second class citizens. Despite a sharp increase in the number of women in the labour force, and considering that it continues to grow, there is always a marked gap between their conditions of employment and those of men, particularly as regards the number of jobs available, the nature of work, the salary, working hours and opportunities for promotion. In the area of employment, women are pushed back in ghettos or in positions characterized by low pay and limited mobility. The gap between the income of men and women is enormous and it widens continually. In fact, Mr. Speaker, the average income of women represents only 53 per cent of the average income of men. And women are most affected by unemployment—9.1 per cent compared to 6.9 per cent for men.

Among senior citizens, women are often alone with a small pension or often with no pension at all. Even with the old age security pension, among single women, widows, divorced women or women over 65, three out of five live under the poverty line.

[*English*]

Politically, women have not achieved equality. One look around this chamber is enough to show that. Socially, a second class status persists, reinforced by the fact that many women—because of their economic dependence—are often powerless to change their situation. Clearly, the situation of women in this country 50 years after the Persons case is not one of which we can be proud. It is a priority of my government that this situation must change. I have spoken many times in the House as leader of the opposition on the failures of government policy in relation to women. Now, as head of a new government, I intend to try to rectify some of those failures and to develop policies that are sensitive to the needs and aspirations of Canadian women.

Some hon. Members: Hear, hear!

[*Translation*]

Mr. Clark: We have to remedy the economic situation which follows from the second class status we reserve for women. One of the most important findings of the latest report on women and poverty prepared by the National Welfare Council is the one which says that in most cases women are poor because poverty is the natural consequence of the role society gives them.

Our economic structures leave no room for equal status. To remedy this situation, an important step would be to recognize the influence of the jobs traditionally reserved for women which leads them to poverty and to find solutions to the problem. We are currently preparing an employment strategy which will deal precisely with this problem.

False solutions intended to bring down the unemployment rate among women by creating short term jobs will not really improve the employment situation for women. We have to recognize that segregation in employment, lower salaries, limitation of promotion opportunities and care of children are all realities and that we, in the House, have a duty to find solutions to these problems because, in the final analysis, not only women will benefit from them, but the whole society.

[*English*]

An employment strategy for women must be based on two fundamental premises; first, women are in the labour force to stay; second, women have the right to participate in economic activity on the same terms and conditions as men.

The objectives of that employment strategy will include lowering the female unemployment rate through permanent full and part-time jobs, reducing job segregation and developing measures to work toward its eventual elimination, and lowering the wage gap between men and women.

The employment strategy that is presently being drawn up by Status of Women Canada, in conjunction with other departments, will contain measures dealing with women in the public service as well. We will be developing an enhanced equal opportunity policy to advance women in the public service, and developing measures to ensure that the proportion of women in the public service is maintained, and even improved, during the period of attrition.

Once women achieve equality in the work force, they will be able to achieve equality in retirement. But until that goal is reached we must do something to alleviate the extreme poverty among elderly women.

Some hon. Members: Hear, hear!

Mr. Clark: We have announced a committee inquiry into pension and retirement questions. That committee will consider the pension situation for women. I hope it will make recommendations to the government upon which we can act with some speed.

In the meantime, one of my government's commitments is to cease the practice of cutting off the spouse's allowance upon the death of the pensioner spouse. This is only a first step, but a necessary one, and it is the bill with which we will begin this new Parliament of Canada on Monday next.

In the social realm, the abuse of women both inside and outside the family is something that must be rectified. In this regard we intend to do our part by rationalizing the sexual assault offences and by calling on the provinces to do their part in relation to the administration of justice in the matter of violence against women. In addition, the interdepartmental committee on family violence is working towards a national consultation to find solutions to the problem of family violence, of whom the chief victims are women. This committee was begun under the former government, and I consider its work to be a priority in coming to grips with the problem of violence against women.

Finally, in order to end the discrimination in the Indian Act against women who marry non-Indians, we will be bringing in an amendment to amend the discriminatory sections of that act.

Some hon. Members: Hear, hear!

Mr. Clark: Mr. Speaker, it is my earnest hope that the women of Canada do not have to wait another 50 years to achieve equality of status with men and to be true persons in our society. We should not have needed the courts to declare in 1929 that women were persons. Nor should we need to be reminded of the fact in 1979.

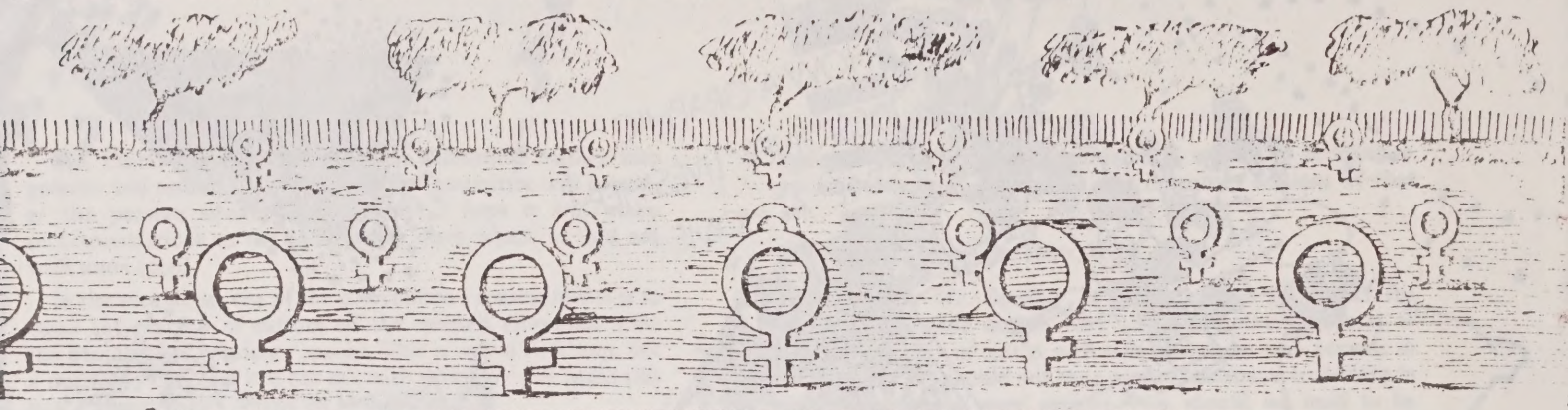
The hard truth, however, is that women are still not considered full and equal persons, that every inch towards equality has been won only by a hard fight against public opinion, and that a lot of attitudes must change before the goal of true equality is reached.

I hope that the commemoration of Persons Day throughout the country today will mark a beginning in a drastically needed change of attitude, and that in the future such commemorations will be reminders of injustices of the past—and not of the present.

Some hon. Members: Hear, hear!

HOW A GRAPHIC DESIGNER LIVES HER STYLE AT HOME
A surprising new view of Queen Victoria ... as artist!
women artist!?
Jane Billings '79

FOR EVERY WOMAN RAPED IN EVERY WAR



On this day, when we remember the agonies which war brings to the lives of ordinary people, the women of this city remember too the grief, terror, and violence which have always been part of women's experience of war. It is in remembrance of these unsung women that we each bring a flower of compassion and solidarity to this place on this day. We remember expressly that the rape of women marches like a dark shadow in the ranks of every army and lingers long in every female consciousness as an inevitable reality of women and war.

W.A.V.A.W., Toronto, 1978

The following poem will be read aloud at the Remembrance Day Ceremony, on November 11, 1979:

WE ARE BRINGING THESE FLOWERS IN REMEMBRANCE OF ALL THE WOMEN WHO DIED IN ALL THE WARS THAT MEN HAVE FOUGHT.

WE REMEMBER THE NURSES WHO DIED TENDING THE WOUNDED OF BOTH SIDES.

WE REMEMBER THE WOMEN WHO WERE RAPED BY SOLDIERS OF THEIR OWN COUNTRY AND BY THE INVADERS, AND WHO WERE THEN REJECTED BY THEIR FATHERS AND THEIR BROTHERS AND THEIR SONS.

WE REMEMBER THE WOMEN WHO DIED OR WERE WOUNDED BECAUSE THEY LIVED IN CITIES WHERE BOMBS FELL OUT OF THE SKY.

WE REMEMBER INDIAN WOMEN WHO WERE KILLED BY EUROPEAN SETTLERS, AND SETTLER WOMEN CARRIED OFF BY INDIAN WAR PARTIES

WE REMEMBER ALL OUR SISTERS, NON—COMBATTANTS, WHOSE LIVES WERE ENDED OR FORESHORTENED OR CRIPPLED BECAUSE THEIR FATHERS AND BROTHERS WENT TO WAR AGAINST THE FATHERS AND BROTHERS OF THEIR SISTERS IN ANOTHER LAND

WE WEEP FOR THEM. WE DO NOT FORGET THEM. AND AS WE REMEMBER THEM, WE DEDICATE OURSELVES TO MAKING A NEW WORLD WHERE WE AND OUR DAUGHTERS CAN LIVE FREE: A WORLD WHERE OUR GRANDDAUGHTERS AND OUR SISTERS' GRANDDAUGHTERS AND GREAT—GRANDDAUGHTERS MAY LOOK BACK IN WONDER AT SOME ARCHAIC, ALMOST FORGOTTEN TIME WHEN WOMEN DIED BECAUSE MEN WENT TO WAR.

Sunday, November 11, 1979
Confederation Square
Ottawa, Ontario
10:45 a. m.

Ottawa Women's Centre, 235-4035

IN SEARCH OF LOST WOMEN ARTISTS

by: Germaine Greer

(Reprinted from Ms, Nov. 1979 issue)

We cannot but marvel that so many works by women painters have simply rotted away. Allowing that much of women's work perished as a direct consequence of their inadequate technical preparation, there are still so few works by women to be seen. The preservation of paintings is a costly business and can only be feasible where the value of the work justifies it. The face value of most of the work of minor artists (where we must dig to uncover major work by women) would not pay the rental on the storage space, let alone the wages of the people who must watch over it. When collections are menaced by war, fire, or flood, the most valuable works are conveyed to safer storage, the rest must be left to fend for themselves.

Major artsits must accumulate an oeuvre; minor artsits must lose theirs. A major artist might have been influenced by an artist now considered minor, but scholars will almost invariably assume that the greater influenced the lesser, that what came after came before, unless documentation is found to prove otherwise. Lesser-known women have suffered the fate of having their best work attributed to others.

The most remarkable case of a disappearing oeuvre is probably that of Dutch painter Judith Leyster. We know now that she was born in Haarlem, Holland, in 1609, 29 years after Frans Hals. She witnessed the baptism of one of Hal's children in 1631; in 1633 was listed as a member of the Haarlem Guild, and in 1635

had three male pupils, a good index of her standing as an artist.

In 1636, she married Jan Meinse Molenaer (1610-1668) and went to live with him in Amsterdam. She bore three children and died in 1660. Her earliest known works show the influence of the Utrecht Caravaggisti; those dated about 1629-1630, the influence of Frans Hals. Probably later is a series of smaller domestic genre scenes, which are extremely original, looking ahead to the restrained manner of Gerard Terborch and Gabriel Metsu. Several flower and bird paintings appear in the inventory of her husband's possessions made at his death, and to these may be related the magnificant "Still Life" sold in London in 1976 by the Brod Gallery.

Judith Leyster's eclipse by Frans Hals may have begun in her own lifetime, as a consequence of her marriage to Molenaer perhaps, for Sir Luke Schaub acquired the painting now known in the Louvre as "The Jolly Companions" as a Hals in the 17th century.

If Judith Leyster had not been in the habit of signing her work with the monogram JL attached to a star, a pun on the name her father had taken from his brewer, Leyster of Lodestar, her works (including "The Jolly Companions") might never be reattributed to her.

As a result of the discovery that "The Jolly Companions" bore Leyster's monogram, the English firm that had sold the painting to Baron Schlichting in Paris as a Hals attempted to rescind their own purchase and get their money back from the dealer. Wertheimer had sold it for 4,500 pounds not only as a Hals but as "one of the finest he had ever painted". The special jury and the lord chief justice never heard the case, which was settled in court on May 31, 1893, with the plaintiffs agreeing to keep the painting for 3,500 pounds plus 500 pounds in costs. The gentlemen of the press made

meery at the experts' expense, for all that they had succeeded in doing was destroying the value of the painting. Better, they opined, to have asked no questions. At no time did anyone throw his cap in the air and rejoice that another painter, capable of equalling Hals at his best, had been discovered. Many collectors must have had the uneasy suspicion that the painter of one such masterpiece must have painted more: all Hals' works were suddenly suspect.

In fact, "The Jolly Toper", acquired by the Rijksmuseum in Amsderdam in 1897, which bears Leyster's monogram and the date 1629, had been sold as a Hals at the Hotle Drouot in 1890. In 1874, the Kaiser-Friedrich Museum had bought another Leyster "Jolly Toper" as a Frans Hals. Another version of "The Jolly Companion ", sold in Brussels in 1890, bore Leyster's monogram crudely altered to an interlocking FH. A most un-Hals-like group of children has also been attributed to Frans Hals. Even when these attributions have been corrected, Judith Leyster's work is still far too fragmentary. One of her earlier works, a "Laughing Man with Wineglass", has been rescued from Gerard van Honthorst: a methodic examination of Hals, Honthorst, and Molenaer might yield much more; indeed might reveal the contours of an artistic personality strong enough to have influenced all three.

The tendency nowadays is for extreme caution in attribution. Without signature or documentation all attributions are taken to be insecure; upon such insecurities nothing can be built.

Further work on Judith Leyster has in fact cost her attributions, leaving her agreed oeuvre smaller now than it was in 1928, when Juliane Harms confidentially assembled a bare 32 paintings under her name.

The few paintings we have cannot represent the achievement of Judith Leyster's 30 years as an artist. No one who was not working regularly could have achieved the excellence of the works that we have: moreover Judith Leyster was not the kind of painter who painted one picture a year and that a masterpiece. Her work is not laboured or elaborated, but swift and brilliant. If not as allusive and flashy as Hals, she was nevertheless a painter of spontaneous, vigorous effects even in the works of smaller format on wood. To find the rest of her work, the archives of the 17-th century Haarlem, Vreeland, Heemstede, and Amsderdam, must be sifted through and through to find the smallest clues to documentation, a a very expensive and time-consuming business. Not only Leyster originals be separated from Leyster copies, but what is much more difficult, false Halses, Honthorsts, Molenaers, and possibly dozens of others must be weeded out as scientifically as possible. The process could be catastrophic: the value of thousands of Dutch paintings could be destroyed in the search for the truth about another artist who cannot earn nearly as much either in the salesrooms or as a drawing card on a museum wall.

There are many pitfalls lying in wait for the scholar who embarks on a search for a little-known artist. The only way that one can survive the tedium and disappointment is by falling in love with one's subject and so seeing signs of the beloved presence in the most unlikely places. Maddened by the invisibility of Judith Leyster, one Dr. Robert Dangers came to the conclusion in the 1920s that she was the lover of Rembrandt and the author of more than 30 paintings usually attributed to him. The story as he told it was seductive: Molenaer was an addict of tavern life and prostitutes, a conclusion easily drawn from his work, and Rembrandt was attracted

by the genius of a woman who could offer him a kind of spiritual companionship lacking in his life with Saskia. The case that he makes for Leyster's authorship of the famous portrait of Rembrandt and Saskia - that Rembrandt toasts the painter while Saskia squeezes a tight smile to hide her jealousy - is only superficially convincing. The complexity of the interaction of the portrayed and the beholder often characterizes Leyster's work. But when Dangers opines that the portrait of the boy known as Titus is a portrait of Rembrandt's son by Lester and bears her monogram in his hair,we realize that we are in fantasyland.

Nevertheless, Dangers' instinct in searching for Leyster's work in the vast output attributed to Rembrandt, and assigned to his workshop, is correct. It is up to feminist art historians now to have as much courage and a good deal more common sense.

For literally thousands of women artists we have not even a beginning, but only names when no names were signed, or initials which might be shared with 20 others. Occasionally we know the names paintings or the name of a sitter. We may only have the words on a tombstone - "was also a painter" - to go on, while every year that passes destroys more of our heritage. If anything is to be salvaged, women by the thousands must begin to sift the archives of their own districts, turn out their own attics, haunt their own salesrooms and the auctions in old houses.

The most promising place to begin the search of the vanished works of women painters is the art market, but the practical difficulties in the way of a researcher are enormous. The greater part of museum holdings are not exposed on the walls of the public rooms; how adequately stored they are and how accessibly is dependent upon the museum administrator and the funds at its disposal. As far as

little-known minor artists are concerned, museums are graveyards where they will be buried until they rot.

This harsh judgement is not a criticism of museum administrators, but rather of the bureaucracies upon which they are dependent. Even a gallery as well organized and thoroughly documented as the Pinacoteca Nazionale in Bologna is obliged to crowd twice as many paintings into its storeroom as the rolling screens are meant to hold, so that the screens may not now be moved and the would-be student must squeeze into the foot or so of space between them to squint at the paintings, holding up a light bulb to see by. Yet minor artists generally fare better in those museums where everything is hung pell-mell and cheek by jowl. Many more museums simply stack unhung paintings in disused spaces, corridors, cellars, and under the eaves. Whether the humidity is controlled, the temperature even, or the traffic vibrations at a minimum is all a matter of chance.

When paintings vanish into storage, it is sometimes quite impossible to get them out. Letters may go unanswered, visits prove fruitless, as detours on other journeys are met with the demand that one return tomorrow, Friday, or next week. Asking the museum to photograph the painting is an expensive and time-consuming affair, and the photograph is never good enough to base an attribution upon. Very few museums can afford to compile exhaustive catalogs in which the provenance if their minor, unexposed works is discussed, and fewer still will permit a student to browse through the whole study collection or all the stored paintings on the off chance that there is something significant, a painting related to a known drawing, a repeated motif, a recurring color, some telling aspect of brushwork.

The art historian who wishes to uncover the whole figures of neglected women painters must steep herself in the art of the period,

first spending the greater part of her time studying the men to whom the the woman's work is supposed to have been related. Having a bare handful of the woman's work to go on, she is severely hampered in her building-up of a concept of the woman's style and characteristic preoccupations, but with patience, thoroughness, scrupulosity, and a greal deal of luck, she may succeed in taking the process of rediscovery a step further.

If dealers become aware that their rooms are filled with women in search of Leysters and other women artists' canvases, "lost" work will appear, and prices will go up. Flimsy trails of evidence will be forged into iron chains of coincidence. No temptation will be greater than to allow oneself to believe in false attributions, to see what has so long been sought in a place where it is not. Nevertheless, the emergence of a specific market for women's work must have good results in the end, for only in response to a demand for their work will the search for women artsits be undertaken on the kind of scale and at the kind of level where it is useful. The connoisseurs will have to be ruthless in rejecting flase and injurious attributions; they will have to know more, not less, than the dealers about watermarks, pigments, canvas and stretcher constructions, drawing techniques, and the skills of forgers. They will also have to see through centuries of smoke-blackening and fly-dirt, which is where the luck comes in.

The conception of art history as a succession of giants standing alone in an unpeopled landscape is fundamentally philistine. More and more art historians are trying to compile views of the great art periods as complex structures of interacting influences. For the rewards of the research are enormous. Each painting or drawing rescued from oblivion and obliteration means another spring of hope and self-esteem for the women working now, a fresher understanding of the difficulties and a better chance of solving them.

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Up with People!®

Une des cinq troupes internationales de UP WITH PEOPLE — VIVE LES GENS durant leur spectacle.

The following interview is with Laurie West, a member of The International Up With People. This interview was conducted the day after her group performed for our inmate population in the gymnasium here.

Beverley: Where did the group originate?

Laurie: The group originated around the Michigan area in 1968, when it became an incorporated organization.

Beverley: How is the group supported?

Laurie: We're a non-profit group; we have no government support whatsoever. Each member of the cast pays a tuition to be in UP WITH PEOPLE. That accounts for about a third of how the group is supported. Another third is from our shows, our public performances, and the other third is from businesses or large corporations that donate to UP WITH PEOPLE.

Beverley: What is the criteria for joining the group?

Laurie: After each show we give an interview to anybody who is interested, ages 18 - 26. You must have a high school diploma. We're not looking for talent so we're just looking at you as a person. You have an interview with a cast member. They don't really ask you questions; they just sit and talk with you for maybe half an hour and get to know you. They look at things like your personality, motivation, leadership, and if you're willing to reach out to people for a year.

Beverley: How many current members are in the group?

Laurie: We have about 500 members in UP WITH PEOPLE; split up into five groups with about 100 members in each group.

Beverley: Do people sign on for second tours?

Laurie: You don't sign on for a second tour. You tour with UP WITH PEOPLE for about a year; and the UP WITH PEOPLE staff members ask back about 3% of each cast to come back and do a certain job. For example, this is my second year with the group. Last year I travelled with them and they asked me to come back and do public relations work.

Beverley: Do any of the members go into professional theatre after their tour?

Laurie: Not very many. They're not in UP WITH PEOPLE as their road to show biz or anything. Maybe a few might, but it's really pretty rare.

Beverly: Do you always socialize with the audience like you did after your show here at the prison?

Laurie: We always do; after any show we always mingle with the audience and get to know them as much as we can.

Beverley: Do you buy your own costumes?

Laurie: Costumes are provided by UP WITH PEOPLE. They're included in the tuition that we pay.

Beverley: The group has no political or religious affiliations?

Laurie: None whatsoever.

Beverley: Where did members hear about UP WITH PEOPLE?

Laurie: Usually it's by seeing a show in their home town or maybe by hearing an advertisement on TV or the radio.

Beverley: Do you have a conduct code?

Laurie: What do you mean by that?

Beverley: We'd heard that you're not allowed to smoke or drink?

Laurie: We can't smoke during a cast activity. If we're on our own, that's fine. It's the same as with drinking - as long

as we don't do it all together as a group.

Beverley: Do you have much leisure time?

Laurie: No, not really; we're in the eyes of the public 24 hours a day. We're either rehearsing or performing, and at night after the shows we're in private homes, talking to families and getting to know them.

Beverley: Who arranges the music? Do you have a choreographer?

Laurie: We have our own song writers and our own choreographer. They just spend the year thinking up new songs and dances.

Beverley: What made you decide to join?

Laurie: I saw a performance in my home town and I was very enthused. I liked what UP WITH PEOPLE was doing; I liked their ideas behind it. I liked their enthusiasm - it just looked like something I wanted to do. So I found out more about it and I had an interview.

Beverley: Where are you from?

Laurie: I'm from Johnson, Vermont.

Beverley: Have you produced any records or tapes?

Laurie: Yes, every year or every new show we have (which usually is about every two years) we make an album and a tape and we sell those at our shows.

Beverley: Do you have a home base?

Laurie: Our home base is in Tuscon, Arizona. We have an office there during the summer when the new cast members come to Tuscon and learn the show. We use the University of Arizona campus and their facilities.

Beverley: Do you stay in dorms?

Laurie: No, we stay in families' homes there also.

Beverley: Where will you be going after you leave Kingston?

Laurie: Tomorrow - we leave tomorrow for Cornwall. We have about a six-week tour of Ontario.

Beverley: Do you have a choice as to which group you will perform with? To go overseas or to stay here?

Laurie: No we never know until the UP WITH PEOPLE staff puts you in a group.

Beverley? Are you currently selling records and tapes in the Grand Theatre? (Kingston)

Laurie: Yes we are.

Beverley: Do you have a group picture that we could put in Tightwire?

Luarie: Yes, I'll be glad to let you have one.

Beverley: If one of the cast becomes ill, does it affect the performance very much?

Laurie: No; if that member happens to be a soloist, there are other members of the cast that can sing or cover up for that person,

Beverley: What is the percentage of charity shows that you do versus paid performances?

Laurie: That I really can't answer because some of our paid performances go to charity causes. In each city we go to we probably do one paid public show, and anywhere from 2 - 10 charity shows. For instance, here in Kingston we did 10 shows for charity.

Beverley: How often does the group take a vacation?

Laurie: We have about a three-week vacation at Christmas. Usually the members go home for that time.

Beverley: What if somebody wnated to join the company and they didn't have the $4500?

Laurie: UP WITH PEOPLE has a scholarship fund which helps a lot. Another thing they do is that they encourage you to go out in your community and put on different activities, fund-raising activities, and get the community involved in what you're doing.They also encourage you to go to businesses in your area and ask for donations or sponsorships. That's what I did to raise my money.

Beverley: Is there anything that you'd like to add?

Laurie: I'd just like to mention that UP WITH PEOPLE in every city we go to we stay in families' homes and other places. For example, here in Kingston we have some members staying at the Convent and at the fire station even. I would also like to add that we are an International Group and we travel internationally.

Beverley: On behalf on the whole inmate population we would like to thank your UP WITH PEOPLE group for coming here and giving such a beautiful performance. We all appreciate it very much.

EDITOR'S NOTE

This is the second article published in Tightwire dealing with the issue of returning the death penalty.

One aspect that has yet to be dealt with and should perhaps be considered for thought is the effect of the way in which juries would deal with the decision of guilt and innocence, knowing the said decision could result in the accused losing their life.

Somehow in mind it seems easier to imprison someone for 25 years under the criminal code section of the parties act than to convict them knowing they will be executed.

Right now in Canada it seems a number of men and women are receiving 25 year sentences. I question if the death penalty was in effect if they would have ever been convicted.

I would be interested in hearing your opinions on the proposed referendum to return the death penalty.

Beverly Whitney

Beverly Whitney

Editor

Send your comments to:

TIGHTWIRE
P.O. BOX 515
KINGSTON, ONT.
K7L 4W7

DEATH PENALTY AND WORLD LAW

from: The Christian Science Monitor
Oct. 24, 1979.

The "possible restriction" of capital punishment throughout the world is a mandated subject for the Congress on the PREVENTION of CRIME and TREATMENT of OFFENDERS to be held by the United Nations next year. The Congress is to make recommendations to the General Assembly under a 1977 resolution reaffirming concern with the "desirability" of abolishing the death penalty. In the name of that humanity which the UN is supposed to represent, the Congress should be responsive to the urgings of the 1977 Stockholm Conference on the Abolition of the Death Penalty. It called on the UN unambiguously to declare that the death penalty is contrary to international law.

The conference was set up by the Amnesty International human rights organization to test the view that there is not much support for a worldwide effort against capital punishment. Some 200 delegates and participants came from over 50 countries. Despite the retention of the death penalty by most governments, Amnesty International found that "it was abundantly clear from the conference that there are people all over the world who believe that the death penalty should be totally abolished."

As a further step towards mobilizing this opinion, Amnesty has now published a major report, " The Death Penalty ". It covers 134 countries in a survey of laws permitting or prohibiting execution - and of the grisly methods of execution where it is allowed. The grim record is that at least 7,500 people have been sentenced to death during the last decade. More than 5,000 have been executed. In addition, more than 500,000 have been the victims of political murder, "in many instances committed with the connivance or the approval of governments."

Even among the judicial death sentences, more than 2,000 were imposed in political cases. In other cases, the convictions were not

only for the violent and sexual crimes with which capital punishment is often associated but for "economic offences". The country-by-country differences over what justifies this extreme retribution add up to a cruel diversity that exposes the impossibility of fair and equal application of capital sentencing.

Yet execution remains favoured by many governments that respect human rights and individuals who have humane instincts. Among points they make are that the death penalty deters crime, it is the only sufficent expression of abhorrence for certain crimes, and protects society by eliminating its worst offenders.

One offsetting finding is that statistical attempts to evaluate the death penalty as a deterrent "simply have been inconclusive", as the US Supreme Court declared three years ago. The court's majority has ruled to permit capital punishment under certain circumstances. An execution took place in Nevada just this week. But dissenting judges have judged that the death penalty is not only morally wrong but contrary to the constitutional prohibition against cruel and unusual punishment under the Eighth and Fourteenth Amendments.

All the pro-execution arguments must be weighed against the moral and practical position that a society's security fundamentally depends not on vengence but on exemplifying and thus enhancing the unshakable regard for life it wishes to cultivate in the populace. Such regard is not exemplified by institutionalized killing in return for killing or other crimes. Execution always risks the possibility of error, dooming individuals later found innocent. It denies the possibility of redemption, which is central to much religious teaching.

In short, no argument in favour of the death penalty is free from the basic flaw of presuming to make the taking of human life a matter of human judgement. Nevertheless, in some places during the past decade or so the number of offences punishable by death has been expanded. Syria, for example, mandated death for incitement to demonstrations and made it discretionary for and deed, speech, or writing "incompatible with the socialist order" according to Amnesty International.

The United Nations will have to muster great resolve to make a decisive step towards outlawing a penalty still legalized by so many members. But it must not evade the challenge represented by Amnesty's statement: "it is not only contradictory but a threat to humane values for any society to proclaim that the taking of human life is the most intolerable of crimes and at the same time, to countenance any form of execution carried out as an act of retribution in the name of society itself."

Some hope can be found in what has happened during the past decade and even this year. The report finds an overall trend toward reducing the number of offenses punishable by execution. As recently as June the legal affairs committee of the 21-member Council of Europe discussed the death penalty, and reportedly there was a clear majority for abolition. In July, Britian's House of Commons rejected a motion to bring back hanging.

For a worldwide reform, more and more countries will have to follow the lead of those that have totally eliminated the death penalty. Six countries have made this advance during the last 10 years, bringing the total to 18. These pioneers for humanity deserve to be recognized: Austria, Brazil, Columbia. Costa Rica, Denmark, Dominican Republic, Ecuador, Fiji, Finland, West Germany, Honduras, Iceland, Luxembourg, Norway, Portugal, Sweden, Uruguay, Venezuela.

MUSIC

An article by Pamela Brandt, a free-lance music critic, songwriter, and bass player. This item appeared in the Nov. 79 issue of MS.

In the summer of 1976, my rock group, the Deadly Nightshade, hit the "Hot 100" record charts of Billboard magazine, the music industry's Bible. There were nineteen and a half other female artists on the best-seller list that week. The half was Tennille, of the Captain And. We were number 81 - with a "bullet".

Well, our politicized disco version of the "Theme from 'Mary Hartman, Mary Hartman'" bulleted clear on up to number 79; and shortly thereafter was available in supermarkets packaged two-for-a-dollar with "The Singing Dogs' Greatest Hits." And as the tail will sometimes wag the dog, my band followed its record down the tubes.

Fortunately, we did not represent a trend for women in music; very much the opposite. In a typical week this last summer, 31 female artists placed in the "Hot 100". There is no question that record buyers are dancing to an increasing number of different drummers. The question for feminists is, rather: can we fork over our Susan B. Anthony dollars, too - or are all those different drummers playing the same old beat?

I should explain that some of us are hard-noses who won't settle for anything less than the classic feminist rock fantasy personified: she is the dream we frustrated rock 'n roll addicts have been harboring ever since raised consciousness totally ruined the Rolling Stones, and made us suspicious of everything else except maybe a few instrumentals. She is the creator of music that would satisfy critic Ellen Willis' craving for "art so powerful that men and the society in general will have to come to terms with it," and for us trashier feminists, is also just terrific to dance to.

She's sexy, but not sexist.

Well, our fantasy rocker isn't here. Not yet. That's the bad news. But there's also good news: in all styles of mainstream music - whether hard, soft, country-rock, or disco - women have been breaking out of a variety of traditional molds.

Last June disco's acknowledgement queen, Donna Summers, became the first female in the rock era to have, on three separate occasions, a number-one single and a number-one album simultaneously. Previously, only eight women had managed the double coup even once, among them Janis Joplin, Barbra Streisand, and the Singing Nun. Summer did it with "MacArthur Park" and the album "Live and More" (Casablanca, NBLP 7119-2) in 1978; and then twice more in 1979 with "Hot Stuff" and "Bad Girls" from the album "Bad Girls" (Casablanca, NBLP - 2 -7150).

In contrast to all other rock styles, disco considers female voices the standard rather than the less bankable poor relation; and since disco records have accounted for at least one-half of the Top Ten at any given time in the past year, we've been hearing a lot more women on AM radio. Furthermore, due to a lifeline still firmly attached to two other oppressed groups - blacks and gays - women in this field also more frequently than not pay at least token lip service to feminist ideals.

Veteran rhythm-and-blues belter Esther Philips - who is executive producer as well as performer on her latest album, "Here's Esther...

Are You Ready" (Mercury, SRM 1-3769) - contributed a much less anemic variation on the "I Am Woman" theme with last year's "Ms." (Mercury, SRM 1-3733): "Just call me Ms. / I'll admit when I'm wrong." More recently, a big-voiced Miss New York State - Linda Clifford - has climbed the singles' charts with her cynical but humourous declaration of independence, "Don't Give It up" on "Let Me Be Your Woman" (RSO Records, RS 2-3902).

In "We Are Family" (Cotillion, SD 5209), Sister Sledge (4 actual blood siblings from Philadelphia) sing out a rousing anthemthat applies equally well to inspirational sisters. And of course, there's Gloria Gaynor's single "I Will Survive" (Polydor PD 14508): second only to Famous Amos chocolate-chip cookies and a glass of warm milk as indispensable first-aid for broken hearts that beat four-to-the-bar.

Meanwhile, back in the ancestral home of the broken heart - Nashville - singer-songwriter-guitarist Marshall Chapman has recorded three albums on Epic that are a far cry from country music's favourite female image: the patient, passive, wife, mother, or virgin (preferable all three) with a little baby in each arm and a teardrop in each note. When six-foot Chapman pulls on her high boots, plugs in her Telecaster, and launches into "Why Can't I Be Like Other Girls" on "Jaded Virgin" (Epic, JE 35341) progressive country music gets its first female "good ole boy".

For the ultimate breakthrough in androgyny, though, one must look to kamikaze song-poet Patti Smith (who only looks to Rimbaud, and will therefore ignore you probably). Though androgyny has long been seen as a universally appealing state for rock 'n roll men and a conflict of interests for rock 'n roll women, Smith, who records for Arista, has simply refused to recognize the supposed incompatibility of hard rock and female identity "Mick Jagger proved you could do it years ago".

Probably the most significant revolution is in the area of musical control. More women are writing or choosing their own material, arranging their own charts, and producing their own records. But especially, they are playing their own instruments, which probably wouldn"t have been the case previously unless their instrument happened to be the tambourine.

The last few years have yeilded a bonanza crop of instrumental electric ladies who do for themselves, thank you. Among others, there are powerhouse bassists Tina Weymouth (from "New Wave" group Talking Heads) and Suzi Quatro (from Motor City, via England); Cindy Bullens, a 28-year old being paskaged by United Artists as a teenage guitar sensation; Bob Dylan's "Rolling Thunder Review" discovery, electric violin gypsy Scarlette Rivera; and eclectic Jazz-rockers Terry Garthwaite and Joan Armatrading.

The production on Garthwaites' latest album - "Hand In Glove" (Fantasy, F-9564) - is uncommercial, but rhythm-with-a-capital-R guitar playing still gets a 95, 'cause you can dance to it. On the same scale, Armatrading - whose catchy, quirky syncopations reflect her West Indian roots - gets at least a 99+. During Armatrading's long overdue tour last summer, audiences invariably goosed to their feet by the concert highlight: a 10-minute unaccompanied guitar solo, unadorned by either choreography or rock gimmickry. As an instrumentalist, Armatrading is generally known as a musician's musician.

Bottleneck guitar is one of those instruments that, like violin, can be eerily close to human-sounding. On this instrument, Bonnie Raitt rates high in pure technique, but the emotional effectiveness of her slide work just shoots right off the top o the scale. And, in a notoriously sexist business that encourages rivalry between women for the few top minorit slots, Raitt has long been supportive of other females, including controversial artists. Among Raitt's opening acts, for example, have been Maria Muldaur (whose career needed a boost) , and the Boston all-women's band Lilith (whose following is largely gay).

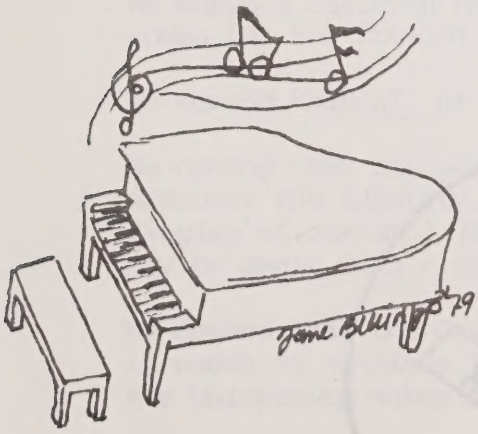
What Raitt is really known for though, is the rich, sleepy, sleaziness of her voice. "Women Be Wise" from the album "Bonnie Raitt" is typical. Her success, however, has been curiously limited: with her records selling consistently, closer to a cult figure's 250,000 than a superstar's million. Admittedly, ass-kicking is far less commercial - and a far more complicated female image to package - than the vulnerability a Linda Ronstadt projects.

But it's also true that Ronstadt's albums have presented her much more effectively that Raitt's ever have; records have just never captured Raitt's tremendous live charisma, vitality, and mass appeal. Her new album "The Glow" (Reprise, HS 3369), should change all that; Raitt has borrowed Ronstadt's producer, Peter Asher. His straigh-to-the-heary song-shaping that has worked so well for Ronstadt is just what Raitt needs to boost her to the top of the charts.

My favourite candidates for feminist rock fantasy don't even play rock. In fact, I don't even know what to call the Roches's music. All three sisters play acoustic guitar - period. But they're not a folk group - at least if that means songs about lovers who turned into intertwining vines, 500 years ago in Olde Dublin Towne.

The Roches are not a "feminist band" either, if that means songs about boycotting unratified states and orange juice. In fact, the Roches pretty much resist all specific labels except for the one that now records them - Warner Brothers.

However, if "folk music" means music for folks, then the Roches play folk music; amd if "feminist band" means that the Roches are not about to advise 51 percent of folks to "Stand By Your Man" or any such thing, then the Roches are a band feminists can enjoy in safety. The Roches' material will only sneak up on you with its uncompromising honesty:



O Mr. Sellack
Can I have my job back?
I've run out of money again.
Last time I saw ya
I was singing Halleljah
I'm so glad to be leavin'
this restaurant...

Waiting tables ain't that bad.
Since I've seen you last,
I've waited for some things
that you would not believe
To come true.....

Encouragingly, critical acclaim for these oddballs has been universal. The Roches are definitely this year's cult superstars.

I also have high hopes for guitar-piano-vocal stylist Rickie Lee Jones, whose first album "Rickie Lee Jones" (Warner Brothers, BSK 3296) contains no sexist lyrics whatsoever and went to the top of the charts - no mean feat. Furthermore, the pink beret on her album cover is the tip-off that every laid-back musician who comes from Southern California isn't a spaced-out 1960's hippie. Jones is a street-smart 1940's beatnik - sort of a healthier, soprano Tom Waits. She smokes brown cigarillos, she purrs, she mumbles blowsy stories.

Critical reaction to Jones has varied widely. Many think she's the greatest thing since pinball; others think she's affected. My mama, who has an M.A. in speech. thinks Rickie should enunciate more clearly, and pronounce her r's so she would sound less precious. But then, my mama doesn't rock 'n roll.

Actually, I haven't been doing too much rock 'n roll myself lately. Maybe I'm one of those hard-noses who are holding out for the self-defined perfect balance of art, politics, and trash. She hasn't showed up yet, but she's coming.

****

Dr. W. Beckel
President
Carleton University
Colonel By Drive
Ottawa, Ontario

November 9, 1979

Dear Dr Beckel

We are enraged by the recent attacks on feminists at Carleton University in the form of obscene statements on tunnel walls, doors, blackboards, etc.

These attacks are examples of the woman hatred that exists in this society and is allowed to proliferate under the guise of freedom of speech. Apparently, freedom of speech means, to some people, the right to incite hatred of women and the right to perpetuate violence against women, particularly against women who step outside of their prescribed roles.

In the past, we have been horrified by the attacks on women at Carleton University and the indifference shown by both the students' association and the administration towards such activities as rape in the tunnels and misogynistic caricatures on the walls. Women at the University have had to fight just to keep the centre in existence and have actually been in fear of carrying out feminist activities on campus.

This latest assault of inflammatory obscenities on tunnel walls of "Rape and kill lezzies", "Free blow jobs at the Women's Centre","(Woman's name) wants to suck your cunt", "Women are fighting on their backs as usual", "Kill fags - they rape children", "Send your soiled underwear to (woman's name)", "(Woman's first name) Hot Twat (last name)", is intolerable.

These statements reflect the violence and exploitative nature of socially-acceptable male sexuality. The fact that the statements are directed at lesbians, specifically, and women's sexuality, generally, demonstrates that the individuals responsible for this crime against women believe that women's sexuality is as violent and exploitative as their own. It is not.

We support Carleton University Women's Centre's struggle to organize all women for the freedom to make choices about their (our) lives.

We demand that <u>all</u> of the obscenities be removed <u>immediately</u> at any cost.

We demand that the administration of the university make every effort to discover the identity of the individuals responsible for this blatant display of sexism. (We have some suggestions for how these individuals may be dealt with - see attached.)

We demand that the Carleton University Women's Centre be given the support it needs to continue its activities, free from harassment and fear, and that the University makes every effort to ensure that this will happen.

Yours sincerely,

Political Action Collective
Ottawa Women's Centre
410 Queen Street

<u>39</u> This letter has been endorsed by the attached list of Ottawa women's groups.

Letter endorsed by:

Interval House , Ottawa

Policy Committee, Ottawa Women's Centre

Lesbian Caucus, Gays of Ottawa, Ottawa

Mothers Group, Ottawa Women's Centre

Copies sent to:

Carleton Union of Students, President

National Union of Students, President

Women's Groups

Women's Press

The Charlatan

The Ottawa Citizen

The Globe and Mail

Carleton University Board of Trustees

Some ways of dealing with the Carleton University misogynists:

1. They will be required to wear a sign while on campus saying "We are misogynists" so that all women will be aware and beware.

2. They will be required to remove their own obscenities from the walls, etc.

3. They will be required to publicly apologize to those women (all women) they have publicly defamed.

4. Their photographs will be posted on campus and their crimes identified.

RHYMING POETRY

by: Rosemary Bennett

I see bright summer's rays;
Filtered fall, streaming through tall pine trees;
To change to diamond's glitter as it plays,
On the lake partly shaded by mountain peaks.
Shimmering heat devils as it stays -
Held trapped betweeen today and tomorrow.
To wait till the day's light strays,
Behind the hazy horizon rimmed in phosphoresence.

Across the lake's aquamarine blue,
Fish breaks its face in concentric lines.
Snapping for skating insects - changing the hue,
Dancing the surface in tremulous turmoil.
Flashing reflections in the sky as they flow,
High mountain birds, swift soaring on free wings.
Pine partners marching arm-in-arm to take their due
Of hillsides,steep-climbing to rock face's edge.

..... con't

Heat held in earth's hand;
Radiates afternoon's lazy droning peace.
Sound's stilness broken by deer through a stand -
Of bracken sibulantly crackling like broken dreams.
I feel the heart of that place in my command,
And I sense the clear, crisp mountain smells again;
I see the vastness of Rocky Mountain high land,
As I drift close to sleep on this Eastern shore.

SOLITARY IS TORTURE

Prisons are where the poor and exploited, people of colour, and the rebellious are held as hostages to a corrupt and brutal system. In 1975, the Federal Court of Canada ruled solitary confinement prison cells to be "cruel and unusual punishment", and thus illegal punishment. Three years later, nothing has changed - over 1000 such units are still in operation. Among the many in solitary, Andy Bruce has served eight years and is still there. There can be no true justice in a country where the inhuman and vindictive system of solitary confinement continues despite public condemnation. Hostage-takings, riots, strikes, and escape attempts are the only means left with which the prisoners can struggle. And they will struggle until this system is changed.

CANADA: HOME OF CRUEL AND (UN)USUAL PUNISHMENT

This exerpt, as well as the accompanying poem, was reprinted from a poster which TIGHTWIRE recently received. For more information write:

Solitary Confinement Abolition Project
Box 758
Station A
Vancouver, B.C.

After the bars and the gates and the degradation

What is left?

After the lock-ins and the lock-outs and the lock-ups

What is left?

After the chains that get entangled in the grey of one's matter

After the bars that get stuck in the hearts of women and men

What is left?

After you know that the dead are still walking

After you realize that silence is talking

That outside and inside are just an illusion

What is left?

The wing of a butterfly can't take flight

The foot on my neck is a part of my body

The song that I sing is a part of an echo

What is left?

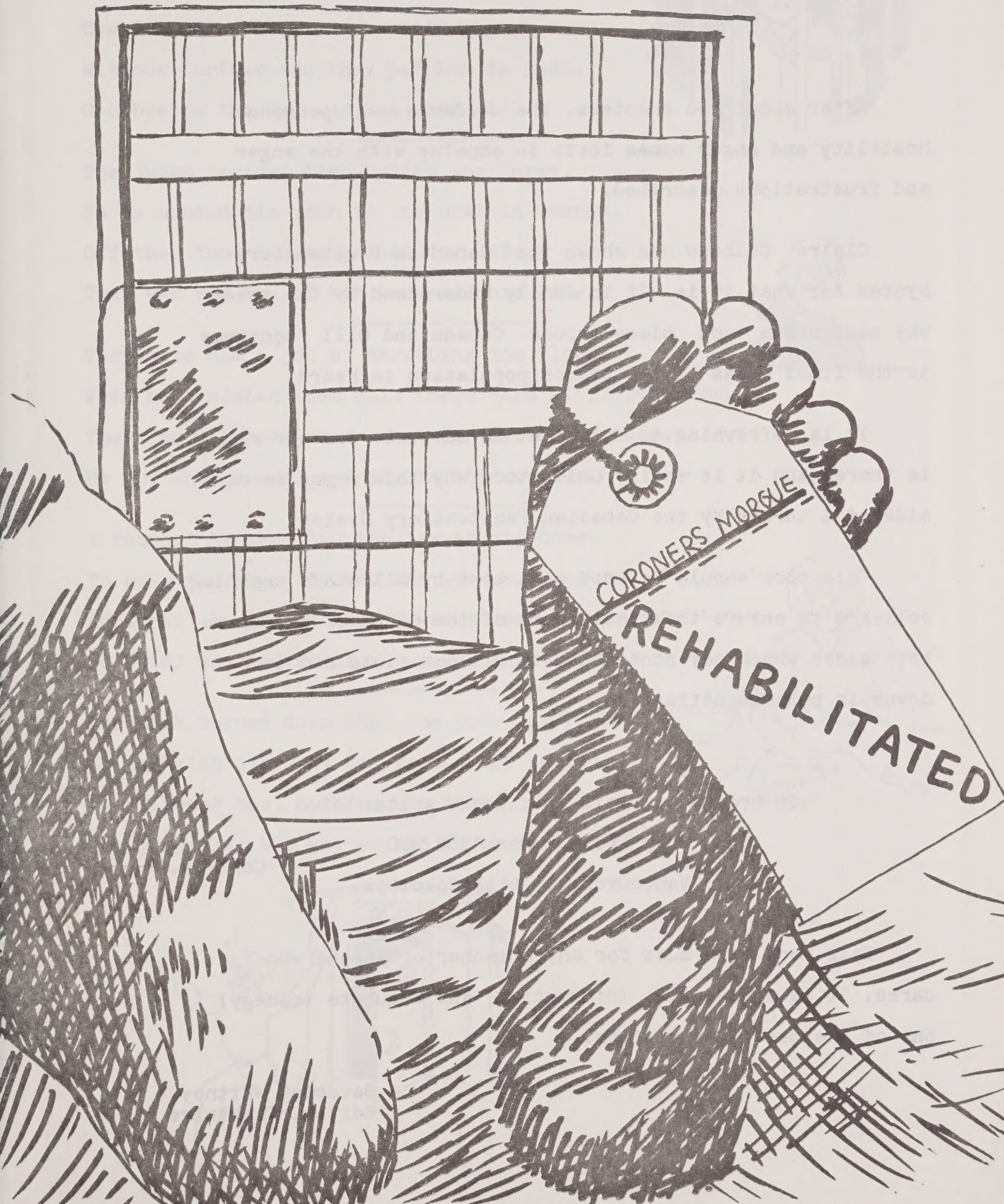
I am at the top and bottom of a lower-archy

I am in love with losers and laughter

I am in love with freedom and children

What is left?

Assata Shakur


CORONERS MORGUE
REHABILITATED

BOOK REPORT

"BARRED FROM PRISON" - A personal account by Claire Culhane

After about two chapters, the reader's own personal hostility and anger comes forth in empathy with the anger and frustrations described.

Claire Culhane has shown the Canadian Penitentiary System for what it is. It is easily understood by the reader why mass riots took place across Canada and will continue as the final pleas of the prison population is heard.

It is refreshing to know that an advocate for our rights is there, and it is easily understood why this woman is considered a threat by the Canadian Penitentiary System.

This book should be used as a text by all staff training colleges to ensure their awareness of the stage of events on both sides which may contribute to all-out riots and lock-downs in prisons nationwide.

In order to obtain this book, write:

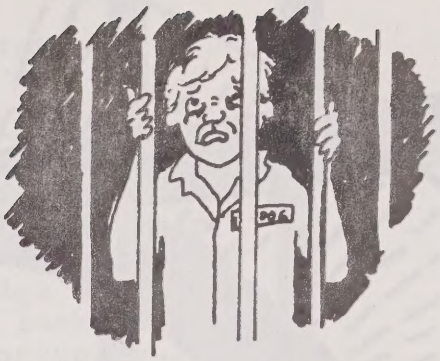
Pulp Press, Box 3868 MPO
Vancouver, British Columbia.

Cost $5.95

This book is a must for any prisoner or anyone who cares. It is a dramatic, informative, and accurate tradegy; one of the best ever written.

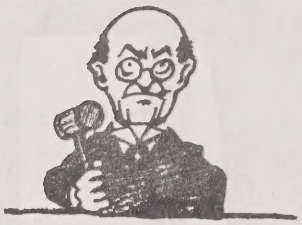
Beverley Whitney
Editor, Tightwire

THE UNFORTUNATE



The poor boy had a problem one day,
One for which he would have to pay,
Without further ado they put him in jail,
Goodbye to the Beer and no more Ale.

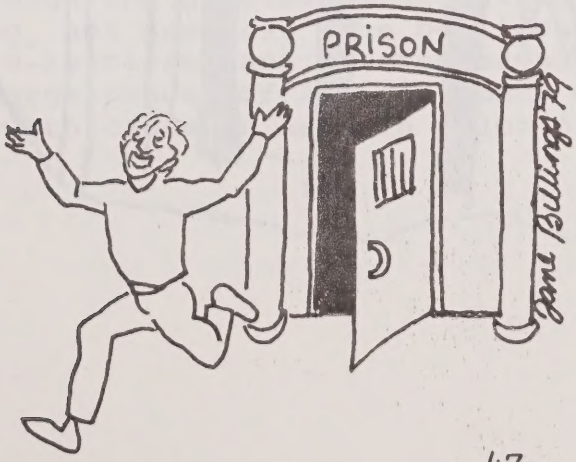
The judge decided the problem was large,
So he handed him down to the next in charge,
Off they took him to prison for life,
That was the end of his home and his wife.



They gave him a job a' scrubbing the floor,
When he finished them all, there were still ten more,
They fed him some food that was different indeed,
He now knew hunger and the fat did receed.

A request he made and the lawyer did come,
To help the poor boy who had been so dumb,
An appeal he wanted the lawyer to make,
No thief was he, and for sure no fake.

The Bank burned down that the poor boy robbed,
As the rich stood by and sobbed and sobbed,
No evidence now, nothing was there,
The judge let him go; he had to be fair.



by: Lady Jane

ON INCARCERATED MOTHERS

BY Marian Reid

While sitting in an Annapolis courtroom waiting for my trial to begin, I had occasion to observe the sentencing of a Euro-American woman who had been convicted of welfare fraud. The judge sentenced her to one year, causing her lawyer to leap to his feet and announce that his client had two small children so the judge after giving her a long, searching, compassionate look, suspended the sentence and extended her an opportunity-- a three year opportunity-- to make restitution. The faces of several women flashed before me as I sat there mouth agape...women doing three to five years for the same identical charge and who not only had several small children at home, but who in many cases were visibly pregnant when they were sentenced!!!

The only difference between my friends and this woman who had so graciously been allowed to remain with her children was race. African women caught up in the judicial processes in America are involved in a game whose rules are aptly described by the "tails-they win", "heads-you lose" statement. Incarcerated African mothers have lost but fortunately nothing good or bad remains the same and the time has arrived to demonstrate to all interested parties that a number of African Women here in America bred true; and that in spite of the lack of positive feedback from the so-called dominant culture and a lot of times from our own so-called subculture, we have been, are and remain women among women. Most of us who are incarcerated are incarcerated for survival-related"crimes" which is to say, attempting to procure those "items" that would ensure a well-nourished, well-nurtured future generation. If I didn tknow that America had theorized us out of the human race, then watching this judge "bend" laws to return this white woman to her children, while "ignoring" laws in order to make sure I wasn t returned to mine , would certainly have dispelled any illusions.

The increase in the numbers of African mothers entering prisons can be directly attributed to the loss of many of our male companions to the Viet Nam "conflict", police bullets and to prisons...warehoused in prisons because their manhood would not allow them to beg for ill-paying jobs available, or jump on the target-City band wagons being drawn through the ghettos in an attempt to cool-off the notorious long, hot summers. The bellicosity of Western Europeans, Euro-Americans and adverse economic"trends" conspired to strip a large number of African women of our companions and left us with babes in arms in a lot of cases.

Legitimate opportunities to earn a living wage are not plentiful for African women and have never been --growing African children do not stop requiring food for growth because the system fails to recognize and establish Institutions to serve their needs; African mothers are not blind to the needs, desires and pain of our children because we are forced to exist in shabby tenements--Motherhood and all the instincts it evokes is alive and well in the hearts of African women in America. The desire for the best for our off-spring will not crawl off and die merely because the system we live under does not see fit to offer us "legitimate" opportunities to satisfy it. There's definately more than one way to skin a cat...even a Cheshire cat.

When women in prison get together to discuss children the discussion seems to always end with the statement: "I wouldn't be so worried if I had all boys". In our case it doesn't signify sexism or simple glorification of males--it's a recognition of the tremendous and numerous threats our women-children must face alone in their highly vulnerable formative years. All African children are struggling against incredible opposition but the women-children are hardest hit and more totally destroyed mentally and physically as they are fighting on several fronts simultaneously. American culture is a hybrid of European culture, and the phallic is supreme in European culture, so though our men are penalized for being dark the possession of a penis triggers various favorable responses also...being designated as 3/5 human is no cause for celebration, but the African woman was not even accorded that slight recognition. And no! I am not another Michele Wallace...I'm merely looking at certain facts . I hope no African man will insult my sincerity by writing me defensive letters that in the final analysis affirms more than they deny.

So how does it feel to be sitting in prison for trying to feed/clothe your children and being slapped down with the statement "Well if you cared so much about them you wouldn't have committed a crime", by singularly uninformed persons. Here's your classic "damned if you do - damned if you don't" situation---you can squat in your"project" and suffer with them or you can procure them some comforts and be taken away from them. Oh, but there's welfare...besides being entirely inadequate to assure a basic living standard--there is pride. Yes, as quiet as it's kept African women have Pride. Incarcerated men are instantly understood when they say "Man I couldn't keep begging those people for that little bit of money" but people go blank when incarcerated women indicate that they too possessed too much pride to lay their whole life, personal and otherwise, open to some "assimilated Negro" for the sake of a few bucks.

I'm hoping that 1980 will see more people attempting to learn more about prisons/prisoners period--women prisoners in particular--we have been ignored far too long and have been vic-

tims of "assumptions" based on research conducted in male prisons; our problems are unique mainly because we have been and are laboring under a three-fold oppression... color, sex and poverty...and also because most of us are mothers and no amount of work with incarcerated males will reveal the intense anxiety incarcerated women feel in relation to our children. The well-being of children does not seem to be utmost in incarcerated men's minds--the men of Pontiac are the first that listed a grievance centered around children.

Dessie Woods, an African woman sentenced for killing a would-be rapist in Georgia, has been soliciting funds for the last year in an attempt to prevent her children from being sent to foster homes. The $$ Jessie Jackson spent to go "rap" to the PLO would have enabled Dessie to devote her energies to the legalities of her case. And remember that Jessie Jackson is the Man who has rhapsodized on African parents assuming responsibility for their children and sharing a strong enough interest to "push for excellence".... well Jessie in Hardwick, Georgia there is an African woman who does want to resume her responsibilities, who will push for excellence and who needs some of that money you want us to give to the PLO. Assatta--a wonderful, dynamic African woman held in solitary confinement in a Men's prison in New Jersey for nearly three years, has anyone stopped to think of the psychological effect coming to a Men's prison to see their mother had on her children???--let alone the psychological/emotional effect on her.

Africans in America can spend 5 to 10 dollars to be packed into fire-traps to shake their bodies down to terra-firma but not 2 dollars to help a woman keep her children out of the hands of "the system" -- even if you are among those who think we deserve whatever the penal system cares to dish out to us, would you also say we forfeit the right to Motherhood? The right to expect our children to remain ours. Over 50% of incarcerated women are losing their children and I for one will say to all those entertainers, poets, writers who never tire of praising the strength and beauty of African women that if you are not also about foregoing a few of your Botany 500 suits, diamond rings and Rolls Royce in order to help me feed my children, then your words are empty and an affront to not only me, but to your own mother who no doubt was listening to Mr. 'B' croon about her beauty while she was on her knees scrubbing those folks floors in order to raise you. I beseech African women in and out of prison to speak-up and let's not shame those wonderful women of the 30's and 40's who in the face of much more extreme deprivation than we are facing, showed themselves to be women among women beyond a doubt! Otherwise we certainly would not be here today. It's time for us to talk...at least.

FANCY RODE MY WAR-HORSE

When these fingers glide out like phantom's
Leaving behind a vision of blur
"I reach out in hopes"
But yet you strike me down in anger
And leave me empty of yourself.

I ask why?
You answer with haughty words in pleasure
In my defeat you rejoice!
You dance on my pride in glee
Of these values I hold so dear.

I rise from your shame stumblin' about
While you ride off upon my fancy war-horse
I ask to ride along in proudness
But you left me there standing still in laughter
"You bum, you drunk and low-down heathen"
Left me standing with head down in destruction.

Still I attempt to guide you with my war-horse
But your flirtious wants lead you on
And soon, surely you will come face to face with his doom
To lie in despair from your actions, thrown away by him
While I remain waiting for my gallopping horse
Still clinging to my senses in defeat
As I ride off fancy on my war-horse.

by: Miako S. Likakur
Walla Walla Pen, Washington

THESE MYSTIC WONDERS

Whenever you are in my arms looking in these eyes looking into yours, need not question the answered sparkle and glistened harmony of our eyes.

You will look at me thru' your soul as I look at you thru' mine, and these happy faces will express mirrored thoughts of an unspoken language that our hearts would understand.

Your beauty would be wonderful in spirit as a union of two souls who had endlessly wandered and have come together as one.

We will hear in each other an understanding silence heard in each other's soulful sigh til' that complete knowing prevails for us.

con't.....

THESE MYSTIC WONDERS ....

Your sweet love nectars, the walls enshrouded in my heart like a rose it opens up to grow with scents of your sweetness to send our harmony out to you.

When I think of you, a happy feeling encircles me in this mystic smile across my face that lowers me to dreams in graceful wonders to our happy tomorrows that wait to wake us up for our love spent with each other.

by: Miako S. Likakur

THE CALLERS COME

If you can wake with me in the mornin'
Before the daybreak caller comes
We'll see things that would remain unseen
Were it not for the dawnin' sky
To open up our sometimes bleary dreary eyes
Peepin' past daylight's early mornin' curtains

But still before the dusk of day falls
Down upon every surface round us
We will reap its every vision
From last night's foggy remaining sleepy eyes
Still hanging around us

Are but tiny lingering ropes
Hanging into our sleep
So let me wake you in the mornin'
And maybe cut you loose
From that bondage in just one instant
Knowing freedom rising to the break of dawn

Is like an early mornin' kiss with beauty
That holds you in ways of nightly passions spent
And perhaps the pain and sorrows of our people
As we both suffer still
They from yesterday's freedom tied in bondage
We from today's!!! Still old-fashioned bondage

by: Miako S. Likakur

INTERVIEW WITH MARGARET MACDONALD

Margaret MacDonald is now starting her fifteenth year in the Prison for Women. The following interview is an exclusive for Tightwire on her thoughts and feelings. The interview was conducted by Beverly Whitney, editor of Tightwire.

Beverly: What exactly does the sentence 'natural life' mean?

Maggie: I was sentenced to natural life by Judge Haines and he said that I could be there for the rest of my life or it would be up to the Parole Board and the psychiatrist if and when I have outgrown my violent years.

Beverly: How many years have you served now on this sentence?

Maggie: I just ended up my fourteenth year; I started my fifteenth year on Nov. 5th.

Beverly: During the past fourteen years there must have been a lot of changes in the rules within the Institution. Could you explain some of them?

Maggie: Most of them are good but there are some bad; but we'll start with the good ones. Three years we were not allowed a radio or a tape deck; we couldn't have cameras; we had to wear institutional issue. We had to appear at the dining room door; even if you weren't going to eat you had to be down there for the count, but now you don't have to. We had to wear dresses everywhere in the building and it took a couple of years in order to get slacks because the men inmates were coming in and it would have been embarrassing if you sat down and your dress crept up; or if you were going to the dentist or whatever you always had to wear institutional clothing. But now of course

we have our own clothing; and we've gotten quite a number of other things over the years. They're getting back to some of the old rules now; certain things like making your own bed every morning, and they have an inspection on your room every morning (this is all new but it is actually revised from years ago).

Beverley: Do you feel that now that you've done fourteen years that you've been in any way rehabilitated, or do you feel that you're just being punished?

Maggie: I've never been rehabilitated since I've come in here because there's nobody who really cares. I'm being punished - that's quite obvious; I'm sitting up on the range - I'm supposed to be range cleaner and you sit there like a bump on the log and nobody cares. How can you be rehabilitated? They have nothing here to rehabilitate you with.

Beverly: Throughout the years, with all the courses around the building, what courses have you taken?

Maggie: I only had a Grade seven when I first came in and I thought I'd get a better education. So I went to school and I got Grade nine, and then I took the hairdressing course and I got a lisence for that, but it didn't do me any good. The Parole Board isn't interested in that. They just want to know if you're drinking booze or are you fighting or are you still violent. I've done the Life Skills Course and everything else that they've had to offer, and none of it has accomplished anything.

Beverly: Over the years, how do you think the types of inmates has changed?

Maggie: There's a younger crowd here now; there used to be a lot of

old timers, and the girls stuck together a lot more than they do now. For instance myself, I was always a pastry cook in the kitchen, and I'm not bragging but I was a good one, and Mr. Clark, the director at that time, was really dead on booze and I was making them and drinking them so he took me out of the kitchen a number of times, thirty days at a time, and at that time not one girl would do my pastry work; they made a petition up and took it to him and He said, "If I can eat instant pudding for thirty days so can you." But none of the girls would take that job, where today if I were down there pastry-cooking and got fired, somebody would be in that job before I got my ass out the door.

Beverly: How do you feel that you've changed because of the length of your sentence?

Maggie: When I first came in here I was quite an extravert; I was into the plays; I used to get dances, etc. going in the gym and I used to play baseball. I was into everything. But I just regressed over the years. Now I come out of my cell and look at the TV and go back to my cell or have a coffee; that's as far as I go. I've gotten older and I don't have the physical health to be doing everything; I'm not going to blame the administration for me not going over to play volleyball. It's because of my health and my age also.

Beverly: I understand that you've had a number of day paroles and for one reason or another you've lost them; but I understand the circumstances and the length of time each time you lost your day parole was really horrendous. Could you explain that - when you got your first day parole and why you lost it and how many years you had to wait to re-apply?

Maggie: I got my first day parole seven years after I got here. Being that I was intoxicated on my two murder charges I am automatically an alcoholic so when I got my first day parole, I did what any other normal human being would do - you go out and take a drink. It was reported and I lost my day parole. It was for one year and I got mad and I came up and broke a couple of windows. Mrs. "X" was the matron at the time and phoned Mrs."Y" who had the job that Mr. "Z" has now) and she said not to charge her because you really can't blame her because she's done so many years and it's only normal that I had a drink. A year later I went before the Parole Board and one of the women on the Board said, "Oh, you just had a day parole." I said, "But that was a year ago". Then she said that because I'd broken windows I'd have to do another year. She said that you can't just walk down Yonge street and break windows. So I accepted it and I did another year. Then I got another day parole and again I drank. I got pulled in again and I got another two years. And this is two years without remission, two years solid. So the third day parole I decided I wasn't going to take a drink; and there was no way I would. I was working at the Holiday Inn three days a week (Tuesday, Saturday, and Sunday) and I was in the laundry and I just hated it but I did it. I had an hour to get there and an hour to get back, no passes, but I did it. I went to work one Saturday morning and the woman in charge said that she had to let five of us go because we didn't have many check-ins the night before so I was one of the first to say, "I'll go." So I left and I went window-shopping and had dinner and I walked back - it was about two o'clock - and there

was no way I was going to have a drink; I wouldn't even walk by a hotel. That was a Saturday. I went to work on Sunday. Monday my parole officer came in and told me that I had lost my day parole. I asked him for what. He said it was because I didn't work on Saturday. I told him I didn't have to. He said I wasn't on a socializing day parole; that I was on a working day parole. I lost that day parole for three years. I hadn't had a drink, and when you're working in a hotel and changing the beds there are bottles all over and I didn't touch any; but I still done three years.

Beverly: I understand that you recently had a day parole and that you went to The Rehability Centre to be assessed for your pension. I understand that you didn't commit any offence while you were on this day parole and now they've just taken it again. What was the reason?

Maggie: I was working there for about two weeks. I feel I'm entitled to a disability pension. Just being in here for fourteen years should enable me to get that, with all my illnesses and what-not. They just wanted to assess me and I had to go work there. I was working with mentally retarded people and cripples and it did bother me although I didn't talk about it. I came back from work one day and somebody offered me something, you know, whatever, and right away they threw me in segregation. They said I was high so I pled guilty I went to segregation plus I lost my day parole.

Beverly: So you were actually punished twice.

Maggie: Yes. I did not do anything at work - it was after I came into the building.

Beverly: Quite honestly, right now, what does this place have to offer you?

Maggie: This place hasn't anything to offer me. Years back I took their schooling and their hairdressing course and Life Skills, and I went to Home Economics in the Little House when it was opened. But now it has nothing to offer me - I'm going to be fifty in another three years. What am I going to do?

Beverly: What do you feel the National Parole Board should do for you?

Maggie: I feel that being as I've had a number of day paroles and I haven't been able to manage them, that there's something wrong. I can't go along with their halfway houses because they're too strict - they're more strict in a halfway house than they are in the prison. When you've got all this on your back it's kinda heavy. What the Parole Board should do is give me a full parole - which I've been asking for for quite a while now. At this point I am unable to do many kinds of jobs; I feel I am entitled to a disability pension and an apartment, and let me go to Toronto. And if they're concerned about what I'm going to do with my idle time, I'm quite willing to work as a volunteer in a day-care centre where I don't have to use my legs, or in a hospital for a couple of hours. I don't plan on going out to Toronto and figure I'm free and I don't have to work. I don't think that way. I want to get full parole and I don't want to hear of this place again. I've had it - I want out. I don't want another day parole where I have to come in and out of the building. It's too heavy; it really is - you just can't handle it. Maybe some people can - good luck to them. But then some people haven't done 14 years - I have.

Beverley: Are you bitter?

Maggie: Yes, I'm bitter. I don't know how to word this because I don't like to say, "She got it and I didn't sort of thing." I'm bitter because I've been pulled in for such minor things and I've served so many years. For instance, window shopping - I wasn't shop-lifting, I was window shopping. I'm in here for violence and I have no violence on my record in here so I think that should prove something; but it doesn't, so therefore I'm bitter. What am I doing wrong? I've tried. I went to Toronto for three years back and forth and wouldn't take a drink. Then I went before the Parole Board with a cast on my leg and they said I couldn't have parole because of the cast. A month later, another girl with her leg in cast went to the Board and got her parole to the same halfway house that I wanted to go to. So how can you help but be bitter?

Editor's Note: Maggie's Temporary Absences have all been from this building, with the exception of once when she was in a Halfway House for a period of one month before being pulled back.

The reason Maggie feels she should get compensation is for the operations she's needed sincd she's been here.

NB: X, Y, and Z's names have been deleted as it is the policy of this paper to avoid using staff member's names.

BLACKIE

I rode my bike down the road. Almost summer sunshine splashed around me. This was the best part of the day; I was free from the confines of school - only a couple more weeks and it would be summer holidays. For a change, I felt no guilt about my afternoon freedom.

I was eleven and this year the crackdown had come. This year they had told my Mum if I refused to go to school, I would either be expelled or held back from entering Junior High in the fall. So I had religiously gone to school every day since the Easter holidays. It did feel good. Before I had felt that I was stealing the cherished hours of the day spent at the farm. I had always felt that I was stealing the joy I found working with the horses. Now my young conscience was clear and a whole summer with old Blackie loomed ahead.

Blackie's real name was Wheatlander. To me he was as elegant and noble a horse as could possibly walk through my young world. He had been my stalward companion through two years of dreams. A bowed tendon robbed him of his racing career when he was nine years old - a ripe old age for any horse to still be running; and now he ruled over the sixteen acre farm, an established king in his small kingdom.

When you're nine years old, you neither understand nor try to understand, why an affinity grows between yourself and a broken down old race horse. But it was there and had grown stronger with the passing of the two years. If Blackie mistimed my arrival home from school, it only took one shout and he would appear in a flurry of dust and snorts, sliding to a stop inches in front of me. His velvet, black muzzle would blow whuffs of horse breath on my face as his nose caressed my face in greeting, then our hours till supper time would begin.

Because of his leg which tended to bother him quite a bit, I couldn't ride him often. So we spent happy times just being together.

Blackie was probably the best tended horse in Richmond, B.C. I would brush him and brush him until his coat was like burnished metal in the sun. I learned much of my trade as a horsewoman from old Blackie.

I learned to run bandages young; I had to keep Blackie's leg sound. I would sit cross-legged under him with his linament and work it in for half an hour in copy of the grown grooms who worked with the racing stock. Standing on an overturned bucket, I'd braid his mane and tail. His feet were picked and painted every day. Some days the two of us would just wander through the fields counting buttercups and blowing away dandelion helicopters. I would sit and draw while he munched grass at my side, occasionally blowing my hair in my face just to remind me he was still there.

Sometimes when his leg was sound I would ride him on our sixteen acre rounds. An old, cracked leather halter, that no amount of soaping would soften up, and two lines braided out of binder twine became a silver-studded bridle for my noble steed. Bareback, barefeet dangling, we would patrol our huge domain for hours. Blackie's placid walk and lazy swishing tail became a thundering gallop across my imagination.

As I approached the farm, my eyes ran their usual check of the back fields for old Blackie. No sign of him, he must have either been down in the front pasture, obscured from view by a line of pine trees, or already at his usual waiting post up by the barn.As I got nearer, my eyes' search became a bit more detailed. I couldn't see him anywhere. Well, logic said he must therefore have been in the barn; or maybe the back doors to the broodmare barn and had been left open and he had snuck in to steal their last whisps of hay as he was known to do when opportunity knocked.

I turned the bike onto the wooden bridge and it bumped across loose planks with its usual musical message. Art, who was not only my favourite person, stood in the doorway of the main barn. He was the only groom currently home from the races. A year later he was to teach me what the word rape meant.

"Art, where's old Blackie?" I called, propping my bike in its usual place against the garage.

I always try to tell myself that Art's eyes weren't sinister, but now they had almost a gloat in them. "He's gone," he said,"long gone, kid. Left this morning."

Left this morning? Gone? ran through my head."Art, don't tease like that. Is he out in the broodmare barn?"

The smirk spread across his face. Turning, he started down the shedrow. "Go look for yourself, kid. You don't want to believe me!" His voice took on a haunting echo as he moved into the shadow down the barn.

No way. Blackie couldn't be gone! No one said anything to me about his going. Art was just being his usual miserable self. I slid through the partially opened door of the big barn and saw Art disappear up to the loft. Good, I'd check the stalls in here while he was safely busy. I moved from stall to stall, standing on tiptoe to check behind each closed door. No, not here, no where in the big barn. I went back up the shedrow and out the door, glad to be back in the sunshine. The shadow in the barn seemed to personify my growing fears.

Free of Art's eye, I ran toward the broodmare barn. I couldn't let him see that I really did half believe him. I paused with my hand on the door. Listening, I heard the straw crisp under hooves. All the broodmares were out, it could only be Blackie in his small private stall built over to one side. The sound had come from that direction.

"Blackie," I called, and flung open the door, relief flooding through me. No answering whinny. I waited for my cat's eyes to adjust to the dimness coming in out of the bright sunlight. I looked toward the stall, and hanging over his door was a little palomino head. Large, gentle brown eyes observed me stiocally - inquisitively. But...but...where did that come from? Where is my Blackie? My mind tumbled around in circles. It couldn't be... I'd made a mistake...he must be out in the back field! I ran back out the door and over the fence I went. My heart pounded frantically against my chest. My eyes peeled the fields - stripped them naked. Where was he? He just couldn't be gone. I stood with slumped shoulders - my back to the barn.

"Rosie?" I heard my name - old Mac's kind voice. "Rosie, did you see the filly? I bought her for you and the grandkids today. She needs a little work done on her. You'll be able to finish breaking her out, and then you kids'll have something to ride all the time."

Oh - oh, no!... It's true, Blackie is gone! I choked back tears. Where? How? Why? Not the killer pen! He was old, lame, and mostly useless. Oh, no! I won't cry! I never cried about anything - not where anyone can see me. I gathered myself up and turned to face him. My young face must have showed some pain, but I played it well enough for him not to notice. Besides, he didn't have his glasses on. I had until I got fairly close to him to compose myself.

"Isn't she a pretty little thing? Take her out and look at her. Palomino. The grandkids'll love her!"

I listened through an echo chamber of pain.

"You can start on her today. I told Art to give you one of the good saddles we use at the track and there's a bridle I brought home from the track today. A nice, little light bit on it - it's in the barn."

Who cares. Blackie is gone. What did you do with him? I looked at him, trying to keep my voice steady. "Where did Blackie go?" I asked slowly.

"Oh, I gave him to some kids. Art knows them. They have a good pasture and they will give him a good home."

Art - that Art again! I knew that fink would have something to do with this!! Good home - how could Blackie have a better home? Who could take care of him like me? Who else would take the time to work on his leg? Anger flooded through me. How could Mac do that? I trusted him - didn't he understand? I gritted my teeth, I won't let him see, I thought. Feeling mixed up and lost, I turned toward the filly. Might as well get started - at least I wouldn't think too much about Blackie if I were busy. Forcing myself, I went to ask Art for the tack. I wanted to spit in his face, hit him, anything - but I would not give him the pleasure of seeing torture.

I stumbled through the afternoon; and went home early - an unheard of occurrence, but I was too near to tears by then to stay.

I pedalled my bike slowly home. The usual Westerly was blowing and it seemed to take all my strength to ride into the wind tonight. Once home, I dragged myself around into the backyard, seeking its privacy. Mum was in the garden, humming her typical garden tune, and pulling early radishes for dinner's salad.

She looked up, shocked at my sudden appearance. She had long since given up scolding me for being late and here I was hours early.

"Are you sick, dear?" Her face betrayed that she had noticed my dejection. I was an independent child and seldom shared my private thoughts and world with anyone.

I crumpled at her feet between the garden rows and then the tears came as I poured out the afternoon's events.

Such a big change in a child's life. She knew better than to try and hold me. Just let me tell it and get it out. She did know how to handle me - for me to share this much, I must have been exceptionally hurt. She put her hand on my hair and stooped down beside me. Her voice was soft. "What can I say, dear. Nothing is forever." Her own voice was breaking.

"I know, Mum, I know." To myself, I promised I will never, never love anything like I loved Blackie again. Not if I have to live to be a hundred years old. A child's tryst to herself, meant in all sincerity.

Jocko, my Border Collie, burst into the garden plot. His wriggling energy pressed against me tight. I pulled him to me and held him close - my face buried in his ruffled coat. The last rays of the setting sun slid before the shadow of the house and warmed us as we sat there amongst the garden's summer promise.

ONE MORE DAY

by: Rosemary Bennett

Two hawks soaring circles in the air,
Across whisping, ever-changing mare's tail clouds,
Become fast glimpses frames in feligree
Evolving through fall's bare-branched trees,
Stark against the sky.

Have I become one of those hawks?
Freed of earth's mundane ties -
To fly, and twirl, amongst those elusive clouds -
Forever in a cloud of somewhere...

Later I lie and watch the wind's cold fingers;
Teasing the cord that holds my window;
Taunting my breath to be steam in the air,
And listen to the rain ping against aluminum siding.
And wonder, Am I really here right now?

No stars, the night is thick and heavy with storm.
Clouds pregnant with darkness; hawk no longer soaring.
Am I a raindrop, whipped and driven?
Only to smash against a wall, and slide back to earth,
Like one silent teardrop.

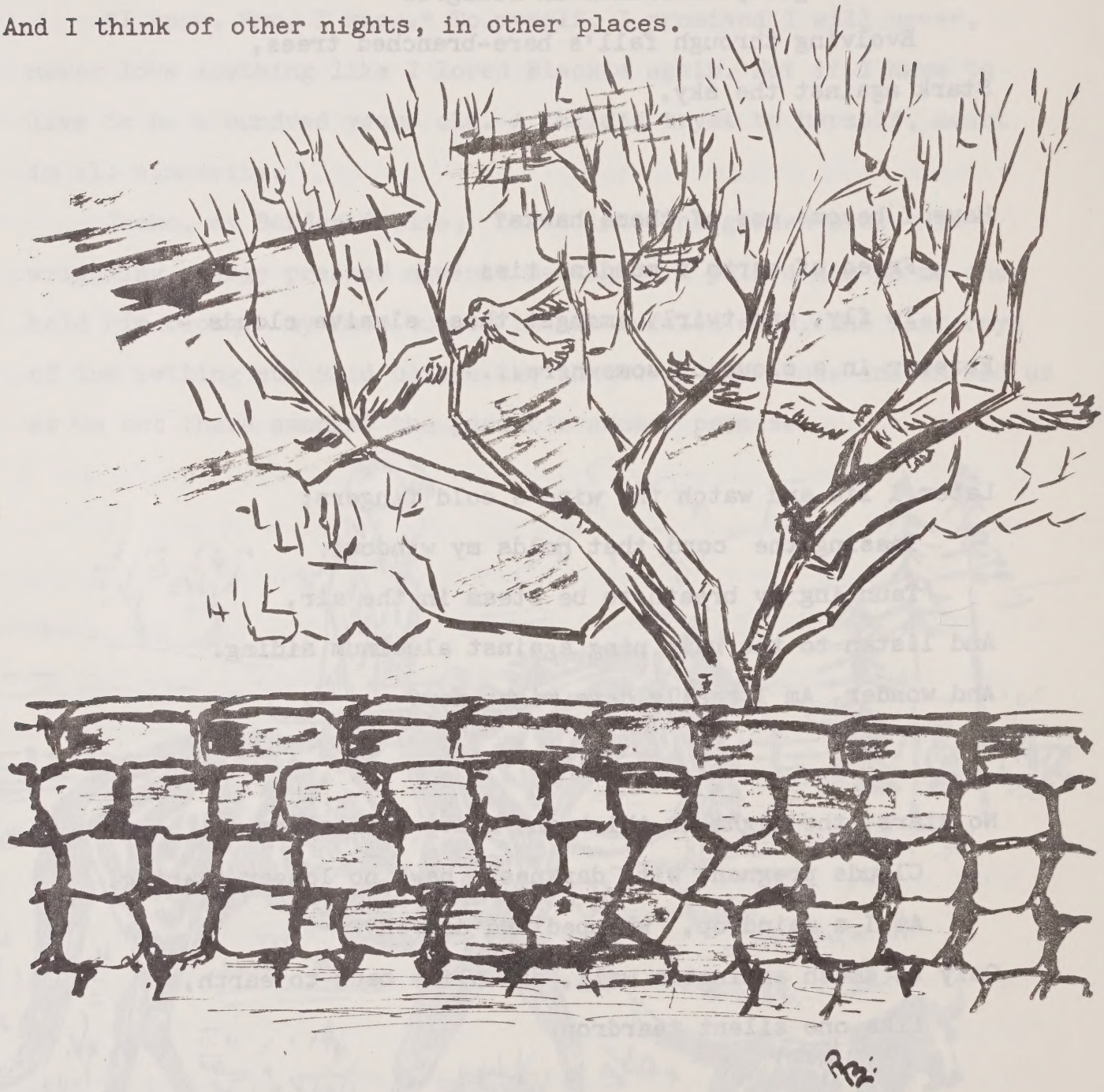
ONE MORE DAY.....

The essence of the rain evokes thoughts -

Scattered, tumbling, riding the wind; noises -

Wind whistles, buffetting creaks from the walls.

And I think of other nights, in other places.



Rosemary Bennett '74

DECRIMINALIZATION OF MARIJUANA

*DRUG LAW ENFORCEMENT

Legal Controls Against Non-Medical Drug Use

Historical Background: The control of drugs can be traced back to 1908 (opium control). Gradually over the years, many more drugs were legislated. In 1922, the law was amended to provide for the mandatory deportation of convicted aliens.

The inclusion of marijuana in the Opium and Drug Act in 1923 is thought to have been influenced by a book entitled THE BLACK CANDLE. This was written by Mrs. Emily S. Murphy, a police magistrate and judge of the Juvenile Court in Edmonton, Alberta. In one chapter of this book, marijuana is quoted as being the "new drug menace".

In 1955, a special committee of the Senate of Canada was appointed to inquire into a report upon the traffic in narcotic drugs into Canada - especially heroine. Marijuana was deemed not a drug commonly used for addiction in Canada. However, it was used by addicts in the USA and Britain.

The committee recommended more severe penalties for trafficking, including "heavy compulsory minimum sentences" and a "penalty of the utmost severity for importation"; ie. from seven years to life for all drug trafficking (all drugs included). Also, the unauthorized cultivation of marijuana and the opium poppy an offense punishable by imprisonment of seven years.

Since the 1950's, the world wide use of marijuana in all sections of society, the majority being the younger members, has flourished. For the past ten years, there has been continuous reports and debates as to the affects of this drug. Holland has decriminalized the use of marijuana and so have certain states in the United States. In certain

eastern countries (eg. India) the drug is still legal for consumption in food and beverages and is still being smoked. It is taken with less qualms than alcohol in some states in that country.

* House of Commons Debate
March 3, 1977.

Criminal Code:

Possible changes in provisions concerning marijuana. Government position - Mr Gilbert and Mr. Basford:

Mr. John Gilbert: A statement made by the Attorney General of Ontario yesterday to the fact that the Federal Government has ducked the marijuana issue; as a result the public has been misled into believing the laws on marijuana are being enforced, and the Federal Government has been irresponsible in that it has done nothing about it. Is it the intention of the minister to decriminalize marijuana?

Mr. Ron Basford (Minister of Justice): Mr. Speaker, noting the remarks the Attorney General made in the last 24 hours, his ability in hockey, I would think he has been doing some pretty clever stick handling and thinking himself on the subject in the last 24 hours.

Mr. Hees: Now let us have an answer Ron.

Mr. Epps: Is it yes or no Ron?

Mr. Basford: The Minister of National Health and Welfare, the Solicitor General, and I, have been actively considering the position put forward by the Senate some time ago in Bill S-19 and considering in what form the bill should be reintroduced into the House. We are in the process of making recommendations.

Mr. Gilbert: Supplementary question. Does the Minister of Justice agree with the Attorney General of Ontario that if legalized, its sale should be regulated as the sale of liquor is regulated under Ontario law?

Mr. Basford: Mr. Speaker, I would not want.....

Mr. Woolliams: ..to commit yourself.

Mr. Basford: ...as to what the provincial Attorney General suggested, with respect to the sale and distribution of marijuana which is clearly within his jurisdiction. As he clearly indicated, we shall have to make a decision as to what the provisions of Narcotic Control Act or the Food and Drug Act ought to be, and we are in the process of so doing.

Le Dain Commission: A Report of the Commission of Inquiry into the Non-Medical Use of Drugs. (The Commission of Inquiry into the Non-Medical Use of Drugs, established under Order-in-Council 1969-III2, Chairman - Gerald Le Dain).

With legalization, there is a strong possibility that the number of regular users will increase. However, the probable consequences of legalization seem to me to be less harmful than the evils of prohibition. Prohibition is very expensive economically, socially, and morally. It undermines the educative value of the law. I believe that it is not acceptable to claim that it is enough to "decriminalize" cannabis use. An important economic activity is developing in this country and would continue to develop without controls on price, on quality, or on the involvement of organized crime ("decriminalization" of cannabis use alone would inevitably expand the illicit market and encourage this involvement.).

Recommendations: The Federal Government should remove cannabis from the Narcotic Control Act as the Commission recommended in its Interim Report.

The Federal Government should immediately initiate discussions with the Provincial Governments to have the sale and use of cannabis placed under controls similiar to those governing the sale and use of alcohol. Furthermore, the Government didtributed cannabis should be marketed at a quality and price that would make the 'black market' sale of the drug an impractical enterprise.

The Federal Government should initiate a program to develop efficient and practical methods for cannabis production and marketing in Canada.

All stages of the production and marketing of cannabis should be conducted by the Federal and/or the Provincial Governments.

Conclusions and Recommendations of Ian L. Campbell:

I am in almost full agreement with my colleagues' conclusions about the affects of cannabis, its relative potential for harm, the extent of its use, and the social costs and inappropriateness of the present law. I agree with them about the importance of finding means to discourage its use and in their special concern about the use by adolescents. However, I must dissent from their recommendation that the prohibition of the simple possession of cannabis be repealed and from part of the recommendation concerning cultivation. I am in full agreement with all other recommendations.

I must dissent from the recommendation of the majority of my colleagues and recommend that that the prohibition of the possession of cannabis be maintained, for the time being at least. Possession of cannabis should be punishable upon summary conviction of a fine of

$25.00 for the first offense and by a fine of $100.00 for any subsequent offense.

With respect to the cultivation of cannabis other than for purposes of trafficking, I recommend that it continue to be an offense with penalties identical to those which I recommend for simple possession.

Samller fines for possession seem to be in effect in most provinces in Canada.

DEA STATEMENT (Drug Enforcement Agency):

Following is a condensed DEA statement on the affects of marijuana on a said person. Quoted by Dr. Mikuriya one of the nation's (USA) leading and most respected marijuana researchers, this statement "demonstrates the problem of police-oriented bureaucrats foundering when they attempt to practice medicine."

When smoked, marijuana enters the blood stream quickly, onset of symptoms is rapid,approximately fifteen minutes. It effects the user's mood and thinking. Effects on emotions vary widely depending on the strength and amount used, the social setting and the effect anticipated by the user. Effects can last from two to four hours.

Users may experence increasing sense of well being, initial restlessness and hilarity followed by dreamy care free state. Alteration of sensory perceptions - more vivid sense of taste, smell and sound. Subtle changes in thought formation and expression.

To an observer an individual would not appear in a noticeably different state.

Higher doses will heighten certain effects - rapidly changing emotions - dulling of attention - flight of ideas. Possible altered

sense of identity, feeling of enhanced insight - such distortions can produce feelings of panic in the individual who has little experience with the drug - the panic effect is transient and usually disappears with the wearing off of the drug.

Low doses induce very few effects. A person under the influence of marijuana finds it harder to make decisions that require clear thinking - making it dangerous to drive under the influence.

Marijuana does not cause physical dependence; withdrawal does not cause physical sickness; though continued use of the drug may cause phychological dependence.

Researchers point out that a person predisposed to the use of one drug often may be exposed or tempered to others through environment.

In 1966, the active ingredient of marijuana - tetrahydrocannabinol - was synthesized in pure form by an Israeli scientist with the support of an American grant.

Research is currently being done into the short and long term effects of the drug. It is anticipated that in the near future, scientists will better understand marijuana and its effects on memory, mood, and phychological and physiological functions.

CONCLUSIONS:

In the last couple of months, Mr. Carter, President of the U.S., has been quoted in the papers as not only wishing to see the decriminalization of marijuana, but also that of cocaine.

So, controversy will continue, meanwhile, a lot of people are being hurt, through the long term effects of the law if they continue to use this drug. It is a well known fact that many Easterners have lived the better part of their lives using cannabis. The effects of it cannot be studied successfully due to the standard of living of these

particular people, where sickness is a common complaint, from lack of nutrition and communal sanity living conditions.

Though it may not fit in with the Western Cultural scene as yet, after 75 years of government study on cannabis use, they have concluded that there is no casual relationship between cannabis and criminality. It is also evident that cannabis does not increase aggressivity. However, there is a growing market for this drug, and with the market comes innumerable young people who are prepared to be suppliers. For many people who have experienced this drug, the penalty is a better part of a decade in prison. Smuggle an extra 200 cigarettes into the country and you are liable to anything from between seven years to life imprisonment for mere possession of this illusive grass (a natural product of our planet).

N.B. This article has been reprinted from the March/April issue of Tightwire, 1977.

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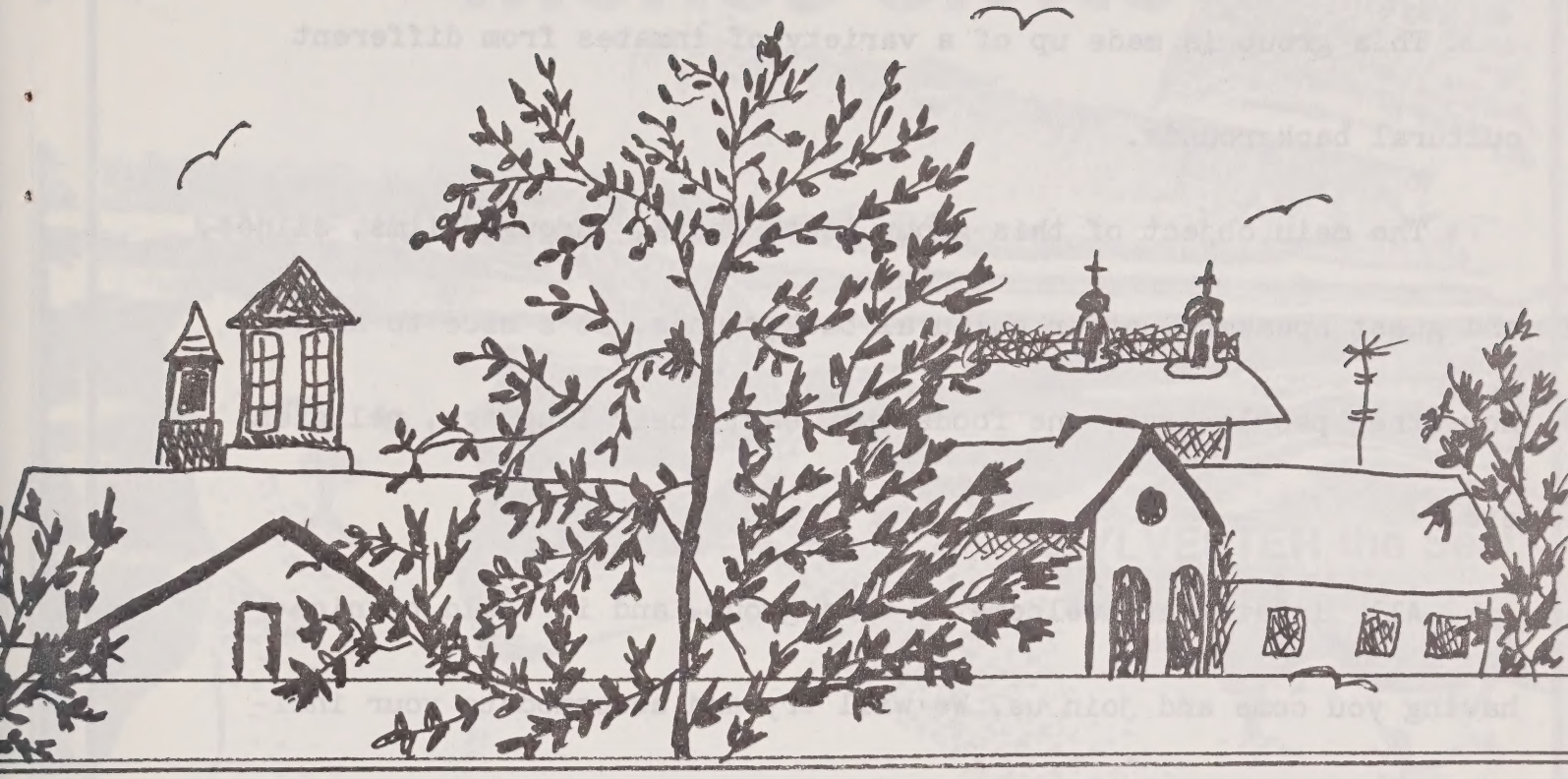


Are we only free to fly so high
in the sky?
Oh so graceful do they swoop across
the sky's devine. The sound's echoe
joyously sound's, as I sit here
watching them fly through the
air. Oh how I wish I could be
like them, to be free.

by G. Alkie
1979

INTERNATIONAL CULTURES GROUP

This group is made up of a variety of inmates from different cultural backgrounds.

The main object of this group is to share, through films, slides, and guest speakers, other cultural backgrounds. It's nice to know how other people live, the foods they eat, their language, religion, etc.

All inmates are welcome to this group, and it would be nice having you come and join us. We will try and accommodate your individual interests.

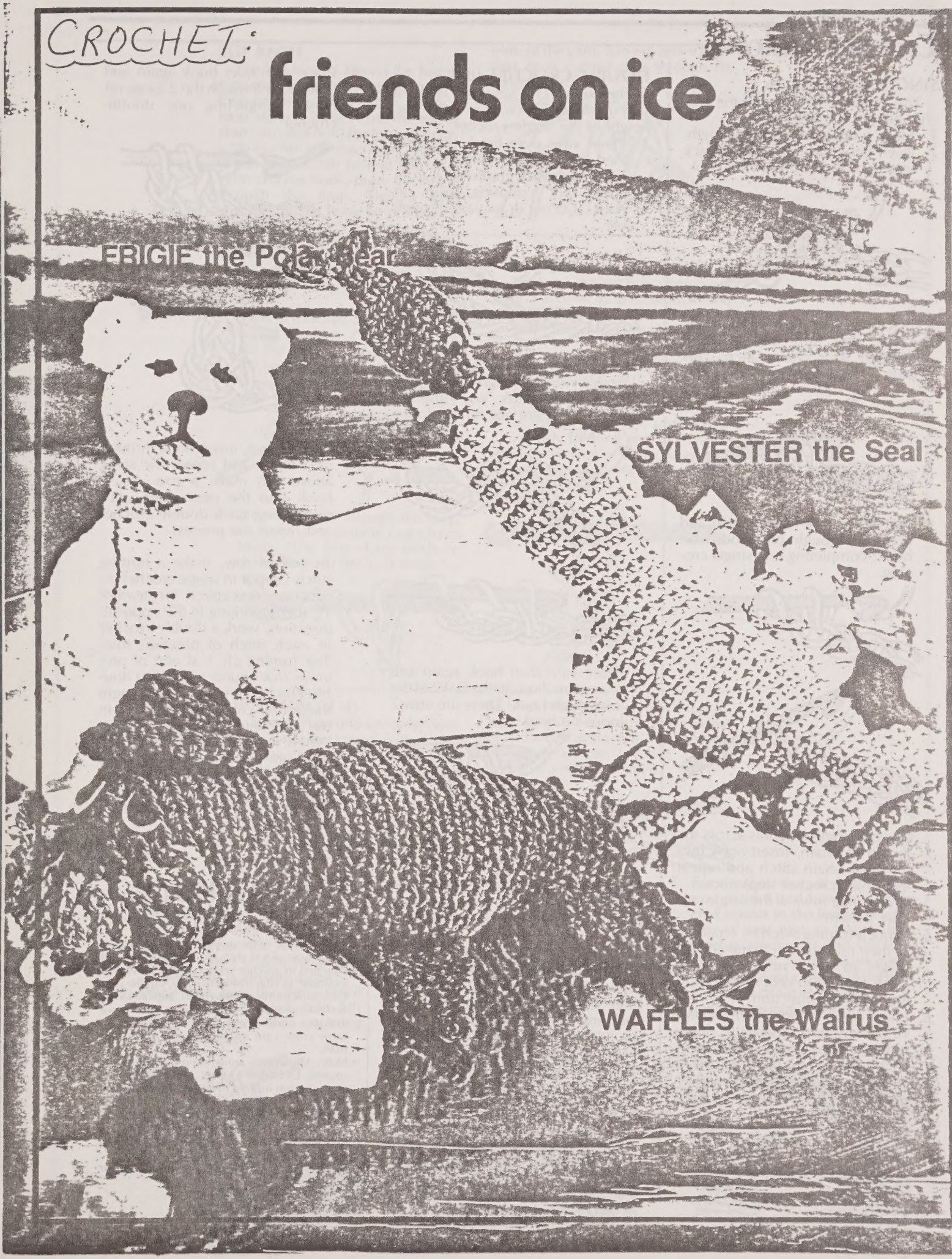
We meet each Wednesday in the Chapel from 6:00 P.M. to about 8:00 P.M.

Come up and check things out!!!

J D. (Chairperson)

CROCHET:

friends on ice

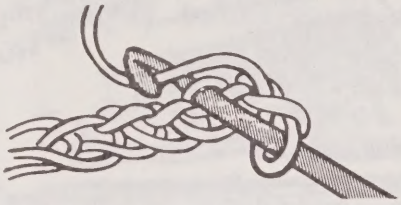


Crochet Basics

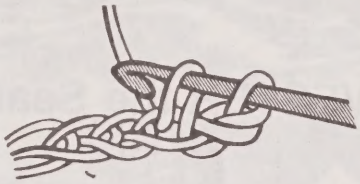
SINGLE CROCHET (sc)

This is the most basic of the crochet pattern stitches.

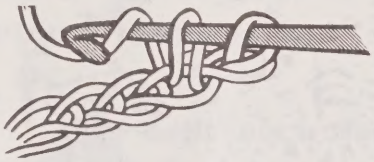
1. Make a chain of required length.
2. Insert hook through ridge in back of second chain stitch from hook.

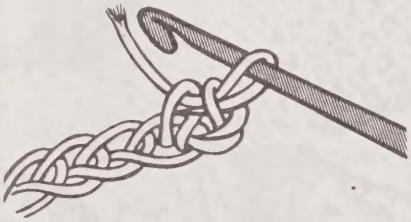


3. Place the yarn over your hook; catch the yarn and draw it through your chain stitch. This puts 2 loops on your hook.



4. Place yarn over hook again and draw it through both loops on hook, completing one single crochet.





To work single crochets across the length of chain, insert hook into the next chain stitch and repeat the single crochet steps above.

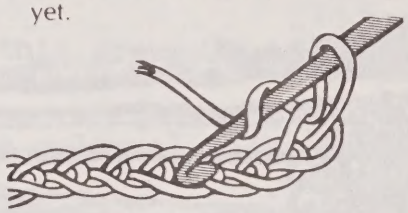
To continue rows of the single crochet pattern:

5. Work a turning stitch by chaining 1, then raising yarn to the correct height to begin next row. Turn work around in order to work in the opposite direction.
6. Insert hook in first stitch of previous row and repeat the single crochet steps above. Do this in each stitch across previous row to complete another row. For subsequent rows, chain 1 and turn (Step 5) and repeat Step 6.

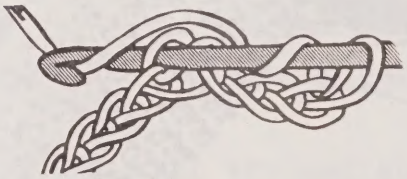
DOUBLE CROCHET (dc)

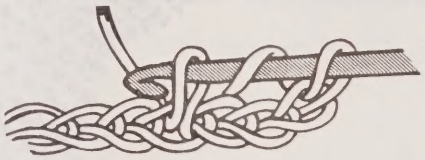
The double crochet stitch is also a very common stitch; it is twice the height of the single crochet.

1. Place yarn over hook first, and then insert hook into the back ridge of the 4th chain stitch from hook (not counting loop on hook). Do not draw yarn through yet.

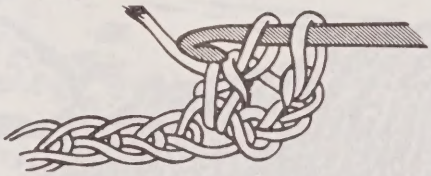


2. Place yarn over hook again and draw yarn through the chain stitch that hook was inserted through. There are now 3 loops on hook.

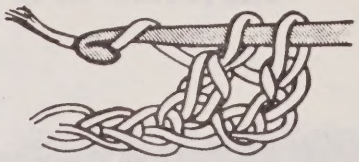


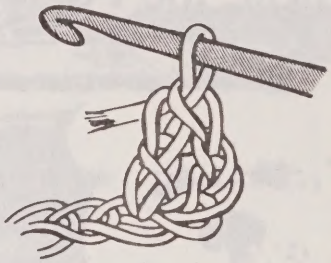


3. Place yarn over hook again and draw yarn through the first 2 of the 3 loops on hook. There are now 2 loops on hook.



4. Place yarn over hook again and draw yarn through the 2 loops on hook, completing one double crochet.

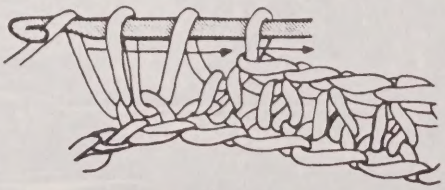




5. To continue, insert hook through next chain and repeat the steps above. To make a row, insert hook into the next chain after completing each double crochet and repeat the process.
6. At end of row, make a turning stitch (Step 5 in single crochet instructions, except ch 3 instead of 1); then, working in the opposite direction, work a double crochet in each stitch of previous row. The turning ch 3 at end of previous row counts as the first double crochet of next row, so begin the double crochets of next row in the 2nd stitch of previous row. When working subsequent rows, work the last double crochet of the row into the 3rd chain of the "turning ch 3" of previous row, in order to keep work even. Then ch 3, turn work, etc.

HALF DOUBLE CROCHET (hdc)

You will eliminate one step of the double crochet to make this stitch. Chain an even number of stitches. Place yarn over hook. Insert the hook into the 3rd chain from hook and draw a loop through. You will have three loops on the hook. Hook the yarn and draw it through all 3 loops on hook. This completes one half double crochet.

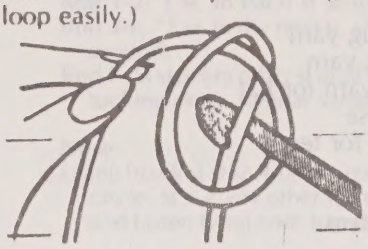


Helpful Hints

- To give some of the animals shape, portions of the animal's body have been tucked and attached to another portion of the body. For example: to attach head to body, slip the crochet hook into body, into head, and back into body. Draw yarn through. Tie yarn in a knot and tuck ends into body. Be sure to use the same color yarn as was used to make animals.
- Note: All patterns are worked in continuous rounds. DO NOT CHAIN AND TURN. Always use top loop of every stitch throughout pattern.
- Use thick white craft glue to attach felt face features.
- When stuffing animals, refer to photographs for proper shaping of animals.
- Stitches are medium/loose, approx. 3 sts per inch.

SLIP KNOT

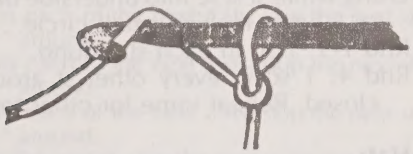
The slip knot is always the beginning step of crochet, in order to put a loop on your crochet hook. Make a loop about 4 inches from the end of your yarn and hold the loop together with thumb and forefinger. Let the strand of yarn fall behind the loop. With crochet hook, draw the strand through the loop. Tighten loop around crochet hook by pulling the ends of the yarn. (Do not pull so tight that hook cannot pass through the loop easily.)



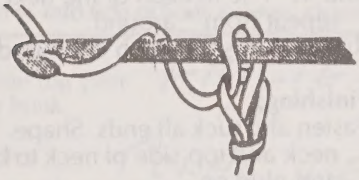
CHAIN STITCH (ch)

The chain stitch provides a base from which to begin your crochet pattern.

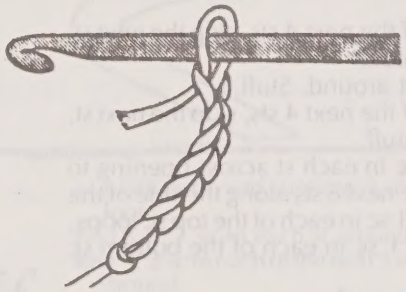
1. Yarn is attached to crochet hook with a slip knot. Pass th hook under the yarn so that hook catches the yarn as it lies across the top of hook; in crochet terminology—yarn over hook (yo).



2. Draw the yarn through the loop on hook to complete one chain stitch. (The first chain stitch is drawn through the loop made by the slip knot; the slip knot slips off hook as the stich is completed, and another loop is automatically formed on hook. The next chain stitch is pulled through this loop. Etc.)



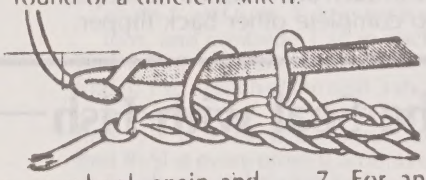
3. To continue chain, repeat above—place yarn over hook, catch it with the hook and pull it through the loop already on hook, slipping this loop off and simultaneously forming another. To prevent twisting of chain, keep your thumb and forefinger near your current stitch.



SLIP STITCH (sl st)

To form a chain into a ring the ends of the chain are joined with a slip stitch. The slip stitch can also be used to "edge" a row (for shaping or strengthening) without adding height.

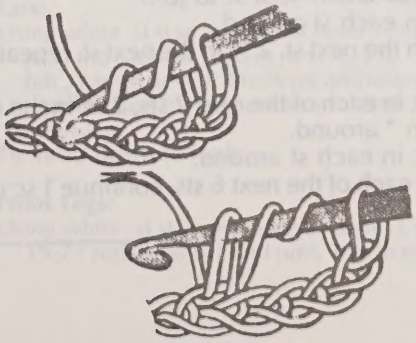
As always, there will be a loop on the hook. Insert hook into a stitch. Place yarn over hook and draw yarn through both the stitch and the loop on hook. This creates a new loop on hook so you can continue on to the next stitch. If desired, using the same procedure or can begin a row or round of a different stitch.



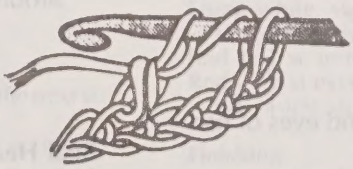
TRIPLE OR TREBLE CROCHET (tr)

The triple crochet results in a looser pattern because it is taller.

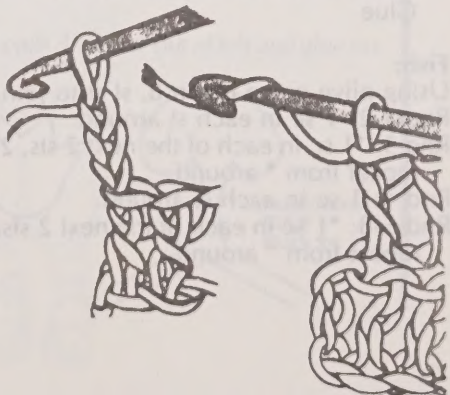
1. Make a chain of desired length, unless there is already a row.
2. Place yarn over the hook twice before inserting hook into 5th chain from hook (*not* counting loop on hook).



3. Place yarn over hook again and draw yarn through one loop. There are now 3 loops on hook.



4. Place yarn over hook and draw yarn through 2 of the loops on hook. There are now 2 loops on hook.
5. Place yarn over hook and draw yarn through both loops on hook, completing one triple crochet.
6. To continue row, place yarn over hook twice, insert hook into next chain and continue triple crochet steps above.
7. For another row, at end of first row chain 4 and turn work. This ch 4 counts as the first triple crochet of next row, so begin triple crochet stitches in 2nd stitch of previous row. To keep work even, work last triple crochet of the row in the 4th chain of turning ch 4 at end of previous row.



WAFFLES the Walrus

Materials:

2 oz. of brown heather rug yarn
½ oz. of gray heather rug yarn
¼ oz. of bright blue rug yarn for hat
2 feet red rug yarn for nose
5 yards of white rug yarn for teeth
Size "J" crochet hook
Ample stuffing
Black, and white felt for eyes
Glue

Head and Body:

Using brown heather chain 4, sl st to join.
Rnd 1-2: 2 sc in each st around.
Rnd 3: *1 sc in each of the next 2 sts, 2 sc in the next st, repeat from * around.
Rnd 4: 1 sc in each st around.
Rnd 5: 2 sc in each of the next 6 sts, continue 1 sc in each st around.
Rnd 6-8: 1 sc in each st around.
Rnd 9-10: *1 sc in each of the next 2 sts, skip the next st, repeat from * around.
Rnd 11-15: 1 sc in each st around. Stuff.
Rnd 16: 2 sc in each st around.
Rnd 17-22: 1 sc in each st around. Stuff.
Rnd 23: *1 sc in each of the next 5 sts, skip the next st, repeat from * around.
Rnd 24-25: *1 sc in each of the next 4 sts, skip the next st, repeat from * around. Stuff.
Rnd 26-31: 1 sc in each st around. Stuff.
Rnd 32-34: *1 sc in each of the next 4 sts, skip the next st, repeat from * around. Stuff.
Rnd 35: Pinch closed. 1 sc in each st across opening to close. 1 sc in each of the next 6 sts along the side of the body, chain 1 and turn. 1 sc in each of the top sc loops, turn and continue with 1 sc in each of the bottom sc loops.
Rnd 1-2: 1 sc in each st around.
Rnd 3: *1 sc in the next st, skip the next st, repeat from * around. Continue doing so until flipper opening is closed. Repeat same for other flipper. Sl st sc into back side of body 6 times, chain 1 and turn. 1 sc in each of the top sc loops and 1 sc in each of the bottom sc loops, then repeat rnds 1-3 to complete other back flipper.

Front Flippers:

Using brown heather sl st sc into body 6 times, chain 1 and turn. 1 sc in each of the top sc loops, turn, and continue 1 sc in each of the bottom sc loops.
Rnd 1-2: 1 sc in each st around.
Rnd 3: *1 sc in the next st, skip the next st, repeat from * around. Continue until flipper opening is closed. Break off and fasten tucking ends.

Nose:

Using red sl st sc into head 4 times making small circle. 1 sc in every other st until opening is closed. Break off and fasten tying ends together and tucking ends into head.

Whiskers:

Using gray heather, sl st sc into face, chain 10 times, 1 sc into next st, chain 10, continue to do so across face. Turn and continue to do same for one more row. Break off and fasten.

Teeth:

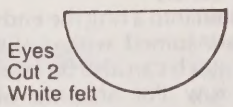
Using white sl st sc into underside of whiskers and face, 1 sc 5 times making small circle.
Rnd 1-3: 1 sc in each st around.
Rnd 4: 1 sc in every other st around until opening is closed. Repeat same for other tooth.

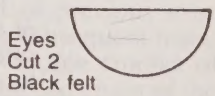
Hat:

Using blue chain 4, sl st to join.
Rnd 1-2: 2 sc in each st around.
Rnd 3: 1 sc in each st around.
Rnd 4: *1 sc in each of the next 2 sts, 2 sc in the next st, repeat from * around.
Rnd 5-7: 1 sc in each st around. Break off and fasten.

Finishing:

Fasten and tuck all ends. Shape. Tie underside of head to neck and top side of neck to body. Cut eyes out of felt and glue on.





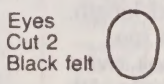
SYLVESTER the Seal with Fish

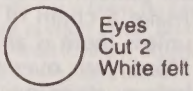
Materials:

105 yards of light blue rug yarn
10 yards of olive green rug yarn for fish
1 yard of black rug yarn for seal's nose
1 foot of white yarn for whiskers
Size "J" crochet hook
Ample stuffing
Black, and white felt for face of seal and eyes of fish
Glue

Fish:

Using olive green chain 8, sl st to join.
Rnd 1-2: 1 sc in each st around.
Rnd 3: *1 sc in each of the next 2 sts, 2 sc in the next st, repeat from * around.
Rnd 4: 1 sc in each st around.
Rnd 5-8: *1 sc in each of the next 2 sts, skip the next st, repeat from * around.
Rnd 9: Sl st every other st around until closed. Chain 3, 1 tc, 1 dc, 1 hdc, 1 sc all in the same st, chain 3, 1 tc, 1 dc, 1 hdc, 1 sc all in the same st. Break off and fasten.
For mouth of fish sl st into chain ring, 1 hdc in each st around. Break off and fasten.





Seal Head and Body:

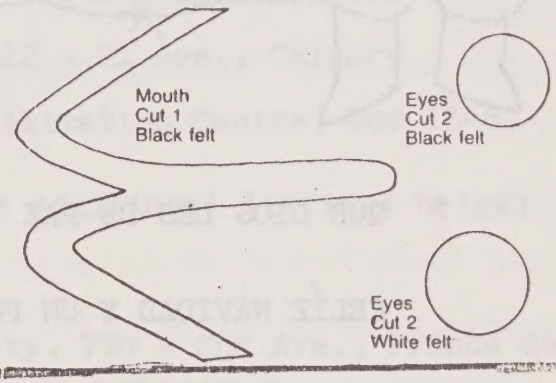
Using light blue chain 4, sl st to join.
Rnd 1: 2 sc in each st around.
Rnd 2: *1 sc in the next st, 2 sc in the next st, repeat from * around.
Rnd 3-4: *1 sc in each of the next 2 sts, 2 sc in the next st, repeat from * around.
Rnd 5-6: 1 sc in each st around.
Rnd 7: 2 sc in each of the next 6 sts, continue 1 sc in each st around.

Rnd 8: 1 sc in each of the next 4 sts, 2 sc in each of the next 4 sts, continue 1 sc in each st around.
Rnd 9-11: 1 sc in each st around. Stuff.
Rnd 12-13: *1 sc in each of the next 2 sts, skip the next st, repeat from * around.
Rnd 14: 1 sc in each st around. Stuff.
Rnd 15: *1 sc in each of the next 2 sts, 2 sc in the next st, repeat from * around.
Rnd 16: 1 sc in each st around. Stuff.
Rnd 17: *1 sc in the next st, 2 sc in the next st, repeat from * around.
Rnd 18-26: 1 sc in each st around. Stuff.
Rnd 27: *1 sc in each of the next 10 sts, skip the next st, repeat from * around.
Rnd 28: *1 sc in each of the next 9 sts, skip the next st, repeat from * around.
Rnd 29: *1 sc in each of the next 8 sts, skip the next st, repeat from * around.
Rnd 30: *1 sc in each of the next 7 sts, skip the next st, repeat from * around. Stuff.
Rnd 31: *1 sc in each of the next 6 sts, skip the next st, repeat from * around.
Rnd 32: *1 sc in each of the next 5 sts, skip the next st, repeat from * around.
Rnd 33: *1 sc in each of the next 4 sts, skip the next st, repeat from * around.
Rnd 34: *1 sc in each of the next 3 sts, skip the next st, repeat from * around.
Rnd 35: *1 sc in each of the next 2 sts, skip the next st, repeat from * around.
Rnd 36: *1 sc in the next st, skip the next st, repeat from * around. Stuff.
Rnd 37: Sl st every other st around until closed.

Flippers:
Using light blue sl st sc into side of body 6 times, chain 1 and turn. 1 sc in each of the bottom sc loops, turn, and continue 1 sc in each of the top sc loops.
Rnd 1-2: 1 sc in each st around.
Rnd 3-6: *1 sc in the next st, skip the next st, repeat from * around.
Rnd 7: Sl st every other st until closed. Break off and fasten tucking ends. Repeat same for other 3 flippers.

Nose:
Using black sl st sc 4 times into end of head making small circle. Sl st every other st around until closed. Break off and fasten tying ends together, tucking ends into head.

Finishing:
Fasten and tuck all ends. Shape body by arching back; tie back in arched position. Cut face out of felt and glue on.
Wiskers — cut 4 pieces of white yarn 3 inches long. Slip hook into side of face, fold yarn in half, draw yarn through pulling ends through loop you have made, and draw down to knot: 2 pieces for each side.



FRIGIE THE POLAR BEAR

Materials:
- 120 yards of white rug yarn
- Size "J" crochet hook
- Ample stuffing
- Black felt for face
- Glue

Head and Body:
Using white, chain 4, sl st to join.
Rnd 1-2: *1 sc in next st, 2 sc in next st, repeat from * around.
Rnd 3: 2 sc in each st around.
Rnd 4-5: 1 sc in each st around.
Rnd 6: 2 sc in each of the next 8 sts, continue 1 sc in each st around.
Rnd 7: 1 sc in each st around.
Rnd 8: *1 sc in each of the next 2 sts, 2 sc in the next st, repeat from * around.
Rnd 9-10: 1 sc in each st around.
Rnd 11-12: *1 sc in each of the next 2 sts, skip the next st, repeat from * around.
Rnd 13: *1 sc in the next st, skip the next st, repeat from * around. Stuff.
Rnd 14-15: 1 sc in each st around.
Rnd 16: 2 sc in each st around.
Rnd 17-28: 1 sc in each st around. Stuff.
Rnd 29-30: *1 sc in each of the next 2 sts, skip the next st, repeat from * around. Stuff.
Rnd 31: Sl st every other st until body opening is closed.

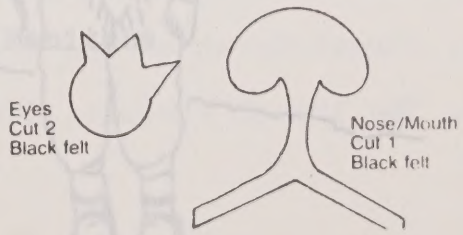
Ears:
Using white, sl st sc into top of head in 8th rnd. Chain 3, 1 tc in the same st, 2 tc in next st, 1 tc, 1 dc in next st, 1 hdc, 1 sc in next st. Break off and fasten tying two ends together and tucking ends into head. Repeat same for other ear.
Tie head down to body.

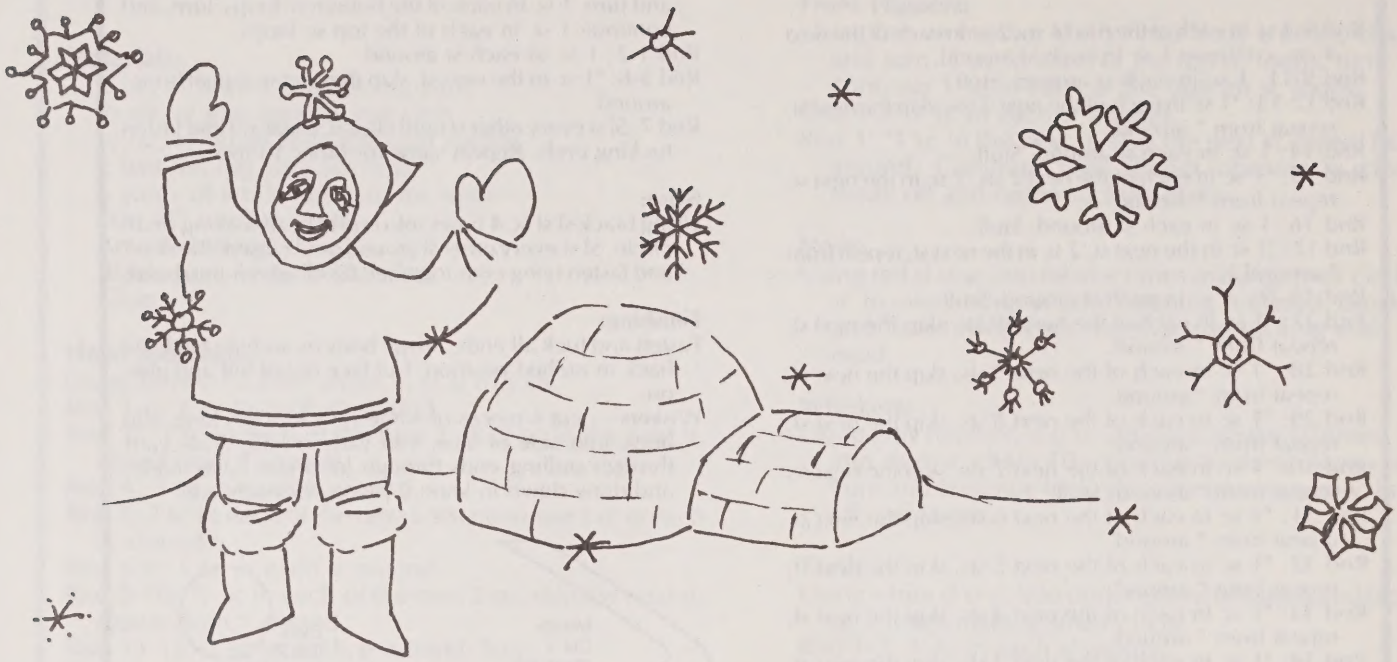
Front Legs:
Using white, sl st sc into side of body. 1 sc in each of the 19-23 rnds, chain 1 and turn. 1 sc in each of the top sc loops, turn, and continue 1 sc in each of the bottom sc loops.
Rnd 1-4: 1 sc in each st around.
Rnd 5: 2 sc in each of the next 5 st, continue 1 sc in each st around.
Rnd 6: 1 sc in each st around. Stuff.
Rnd 7: Sl st every other st around until opening is closed. Repeat same for other front leg.

Back Legs:
Using white, sl st sc into side of body at 27th rnd 6 times, chain 1 and turn. 1 sc in each of the bottom sc loops, turn, and continue 1 sc in each of the top sc loops.
Rnd 1-5: 1 sc in each st around.
Rnd 6: 1 sc in each of the next 3 sts, 2 sc in each of the next 6 sts, continue 1 sc in each st around.
Rnd 7: 1 sc in each st around. Stuff.
Rnd 8: Sl st every other st around until opening is closed. Break off and fasten tucking ends. Repeat same for other back leg.

Tail:
Using white, sl st sc into body at 28th and 29th rnds 6 times making a small circle.
Rnd 1: 1 sc in each st around.
Rnd 2: Sl st every other st until opening is closed. Break off, fasten, and tuck ends.

Finishing:
Fasten and tuck all ends. Cut face out of felt and glue on. Shape.



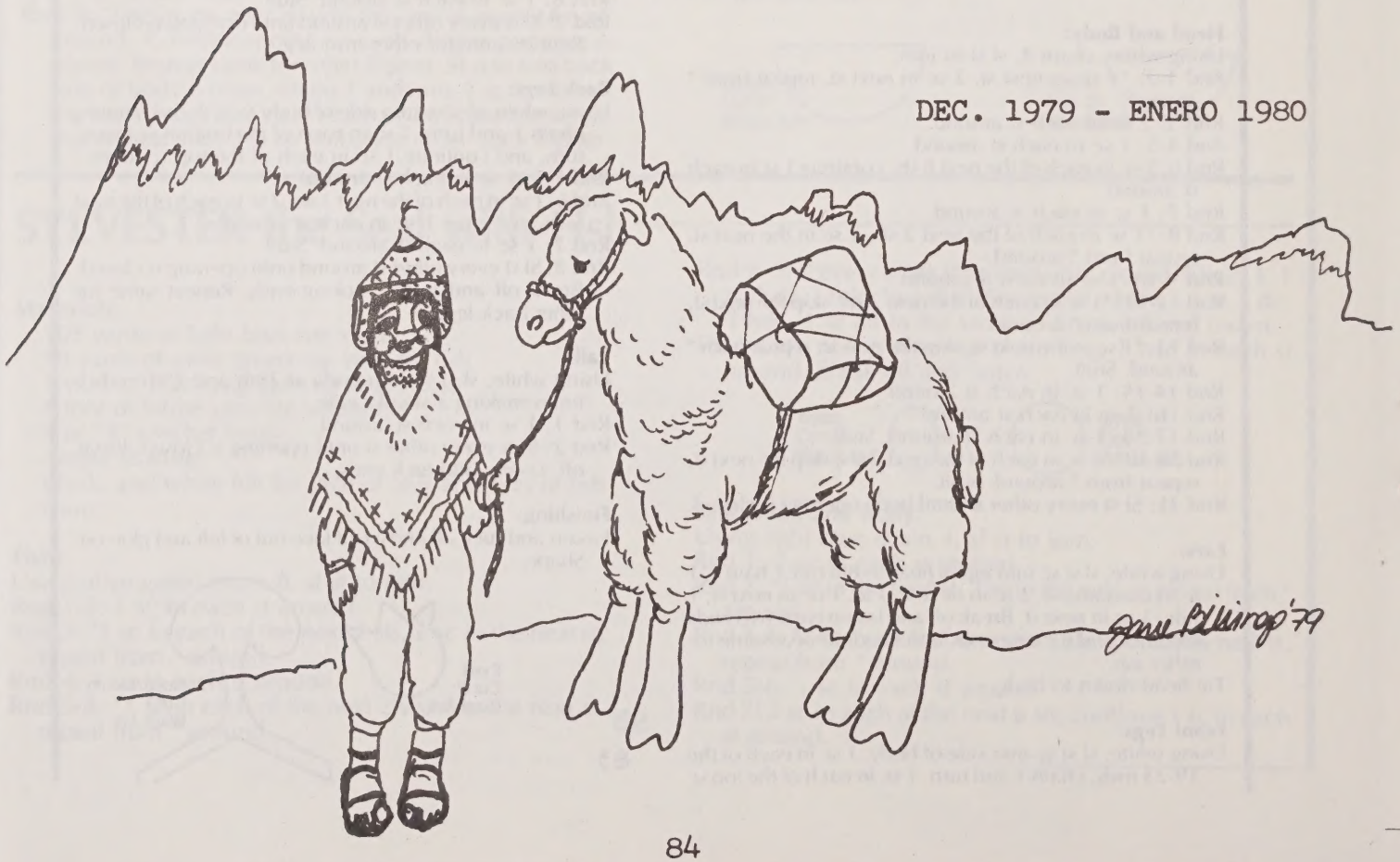


QUE DIOS LES DE PAZ Y FELICIDAD EN SUS HOGARES

FELÍZ NAVIDAD Y UN PROSPERO AÑO NUEVO

ES EL DESEO DE TODA LA COMUNIDAD HISPANO AMERICANO.

DEC. 1979 - ENERO 1980



Day Parole Facilities for Federal Female Offenders in Canada:

ALBERTA:

1. Hilltop House, 9807 - 107th St., Edmonton
2. Kindred House, 9918 - 111th St., Edmonton
3. McDougal House, 10803 - 111th Ave., Edmonton
4. Action North Recovery Centre, Box 872, High Level, Alberta
5. Project 72, 9521 - 149th St., Edmonton
6. Poundmaker's Lodge, Box 3884, Station D, Edmonton.
7. Crowfoot Sunrise Residence, 922 - 21 Ave., Calgary
8. Bonnyville Indian-Metis Rehabilitation Centre, Box 1348, Bonnyville, Alberta

(see additional listings below)

BRITISH COLUMBIA:

1. Prince George Activator Society, 770 - 2nd Ave., Prince George.
2. Elizabeth Fry Society Residence, 1746 Balaclava St., Vancouver
3. Santa Maria House, 2056 West 7th Ave., Vancouver.
4. Adonis House, 476 Battle St., Kamloops, B.C.
5. Community YWCA Women's Hostel, 222 McIntosh St., Kamloops, B.C.
6. The Salvation Army Vancouver Homestead, 1106 West 11th Ave., Vancouver

MANITOBA:

1. Regina House (formerly Native Home), 160 Mayfair Ave., Winnipeg.
2. The X-Kalay Foundation Inc., Box 250, 3524 Pembina Highway, St. Norbert, Manitoba
3. River House, 588 River Ave., Winnipeg
4. Alcoholism Foundation of Manitoba, 124 Nassau St., Winnipeg
5. Sun Centre, 24 - 10th St., Brandon, Manitoba

NEW BRUNSWICK: NONE

NEWFOUNDLAND: NONE

NORTHWEST TERRITORIES:

NOVA SCOTIA:

1. Metro Drug Dependency Program - Detox; Box 896, Dartmouth, N.S.
2. Halifax Young Men's Christian Association, 1565 Park St., Halifax
3. MicMac Native Friendship Centre, 2281 Brunswick St., Halifax

ONTARIO:

L.Street Haven/Grant House; Box 838, Beaverton, Ont.

2.Serenity House of Quinte, 144 Foster Ave., Belleville, Ont.

3.Elizabeth Fry Society; 33 Main St.N., Brampton, Ont.

4.The Elizabeth Fry Group Home, 181 John St., N., Hamilton, Ont.

5.Elizabeth Fry House, 346½ Princess St., Kingston

6.Western Ontario Therapeutic Community Hostel Inc., 37 Ridout St., London, Ont.

7. Vita Way Farm Inc., 387 Algonquin Ave., North Bay, Ont.

8. Bethany House, Box 316, Odessa, Ont.

9. Macphail House, 24 Adelaide St., Ottawa

10. Sudbury Community Residential Centre Inc., 136 Regent St. S., Sudbury

11. Ontario Native Women's Resource Centre, 403 Grenville Ave., Thunder Bay, Ont.

12. Elizabeth Fry Society, 215 Wellesley St. E., Toronto

13. The Homestead, 78 Admiral Road, Toronto

14. Street-Haven at the Crossroads, 87 Pembroke St., Toronto

15. The Inn of Windsor, 1687 Wyandotte St. E., Windsor, Ont.

PRINCE EDWARD ISLAND:

1. Kings County Halfway House, Georgetown, P.E.I.

QUEBEC:

1. The Portage Program for Drug Dependencies, Inc., P.O. Box 100, RR#1, Lesage, Lac Echo, Quebec.
2. Spera Foundation, 2325 Centre Street, Montreal
3. The Montreal Young Men's Christian Association, 1441 Drummond St., Montreal.
4. Spera Montreal, 220 Montagne St., Montreal.
5. Centre d'Entraide Autochtone de Val d'Or, 576 3rd Ave., Val d'Or, Quebec

(see additional listing below)

SASKATCHEWAN:

1. Saskatoon John Howard Society, 818 5th Ave., Saskatoon

YUKON: NONE

ALBERTA: con't...

9. Ramsay House, 1031 9th St., S.E., Calgary
10. Calgary Community Residential Centre, 1824-27th Ave.SW, Calgary

QUEBEC: con't...

6. Carrefour Nouveau Monde, 6970 15th Ave., Rosemont, Que.

Merry Christmas - Kingston, Ontario
1979

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"THE DEGREE TO WHICH A SOCIETY IS CIVILIZED IS REFLECTED IN ITS PRISONS."

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